

# The Modern Language Journal

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Entered as second-class matter, April 26, 1920, under Act of March 3rd, 1879, at the postoffice at Menasha, Wis. Acceptance for mailing at the special rate of postage provided in Section 1103, Act of October 3, 1917, authorized September 24, 1918.

THE MODERN LANGUAGE JOURNAL is published monthly from October to May inclusive by the National Federation of Modern Language Teachers.

The subscription price is \$2.00 a year; 30 cents a single copy; postage free.

Communications for the editors and manuscripts should be addressed to J. F. W. Crawford, Managing Editor, University of Pennsylvania, Philadelphia, Pa.

All business letters and advertisements should be addressed to Arthur G. Thiel, Business Manager, Troy High School, Troy, N. Y.

# The Modern Language Journal

Published by

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# The Modern Language Journal

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Vol. IX

JANUARY, 1925

No. 4

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## RECENT PROGRESS IN THE MODERN FOREIGN LANGUAGE STUDY

By ROBERT HERNDON FIFE

THE actual work of the Study may be said to have begun in July when the two Special Investigators, Mr. Purin and Mr. Wheeler, entered on their duties and devoted the summer months to a preliminary survey of the situation. On October 1, Professor Coleman, who had returned from France in the preceding month, took up the work, giving his time to it so far as his teaching program through the fall quarter permits. On October 11th and 12th and again on November 8th and 9th, meetings of the Executive Committee with the three Special Investigators were held in New York, meetings where many hours of discussion brought a clearer organization of the field of endeavor and a more definite formulation of the problems to be studied. In the meantime the main office of the committee was opened at 561 West 116th Street, where Mr. Purin and Mr. Wheeler established themselves with a clerical force, while Professor Coleman opened an office at 58th Street and Ellis Avenue, Chicago. The two vacant chairmanships were filled by appointing Miss Lilia Mary Casís, Professor of Spanish at the University of Texas, for the Southwest, and Mr. George W. H. Shield, Acting Supervisor of Modern Languages in Los Angeles, for California.

Through the prompt and sympathetic action of the Director, Dr. Mann, an effective liaison was established at once with the American Council on Education in Washington, our controlling agency. Through the Council the Trustees of the Carnegie Corporation of New York at their meeting in October allotted an adequate

amount to cover the expenses of the year's work. It has seemed best all around to have this support come annually, as it is difficult to forecast for a longer period the financial implications of the Study. The full support given for this first year and a complete understanding of and sympathy with the Study on the part of the President of the Corporation, Dr. Keppel, are a guarantee that its just needs will be met as they occur.

In confronting their task the Executive Committee and Investigators were aided by a fortunate coincidence, the appearance in September of the first volume of the Report of the Classical Investigation, carried on since 1921 by the American Classical League, with the support of the General Education Board. Not only will much of the statistical material be useful to us but the procedure and experience of the Investigation are of the greatest aid in determining some of the lines of our Study. This experience has been generously put at our disposal by Dean West, the Chairman of the Investigating Committee, and Professor Carr and Dr. Gray, the two Special Investigators. Indeed Dr. Gray has been in the initial stages as one of our own staff, attending our meetings and giving us the benefit of his keen judgment and of his experience in the previous linguistic survey.

Once the general plan of organization had been carried out, it was recognized that three sets of tasks were next to be faced:

- 1) An organization of co-operating agencies;
- 2) The gathering of information;
- 3) The determining of the objectives of modern language teaching and study in this country.

The first is largely a matter of professional organizations and personalities with which the Study must work. The second must be carried through in order to determine where we stand regarding enrollment, the training of teachers, studies and tests already undertaken, and the practice of schools and colleges. Until the third is solved, we shall not know whither to direct such researches and experiments as are necessary to determine whether objectives are being attained or how they may be attained.

The intensive organization of the field meant, of course, first of all, the listing of all modern language teachers' associations with their officers and publications, a task which was undertaken through questionnaires to state and city superintendents of educa-



tion and to the officers of the associations so far as known. On the basis of the answers received, lists are being made of the membership of the organizations with a view to working out a mailing list of the more active teachers of foreign languages. One result of information obtained in this way has been to ascertain the dates of meetings of associations, which has enabled us to bring the Study and its purposes directly before the members, through the presence of one of the Special Investigators, a member of the Committee, or a chairman of a Regional Committee, or, at any rate, through a statement by the presiding officer of the association, and the circulation of reprints of Professor Crawford's article in the October JOURNAL. Some meetings escaped us, but our list will eventually be perfected. The importance of such a presentation is paramount in order that there may be a full understanding of the Study and that in the light of this understanding the same associations next year may discuss our first findings at their Round Tables. It would be useless to expect helpful results unless the modern language teachers respond to this call to the colors. It is quite out of the question to call sinners to repentance unless the faithful have first been warmed into activity. The most visible immediate result of the Classical Investigation has been to fire the classical teachers throughout the country with a spirit of professional pride and optimism, and our eventual success will be directly measured by the degree of solidarity and enthusiasm which is awakened among modern language teachers, where of course the task is much heavier through the greater annual turnover and the greater diversity and complexity of the field.

The gathering of statistics has been made easier by the ready co-operation of the Bureau of Education in Washington. The Commissioner immediately assumed that his duty lay in aiding the Study to the extent that the law and his budgetary limitations permit, and his assistants have been of the greatest help in counsel and act. Through the Bureau a brief preliminary questionnaire asking for the co-operation of the principals and requesting the names of modern language teachers and information regarding tests or experiments undertaken by the individual schools was sent out in the last week of November to 20,000 secondary schools throughout the country. From the tabulation of the replies at our office, knowledge of the personnel of the field and of the

principals and teachers most able to co-operate will be secured. A leaflet for the school bulletin board has been inserted inviting co-operation. All of this prepares the way for the second questionnaire now under preparation which is to be sent out by the Bureau about the middle of February, covering full statistics of enrollment, preparation of teachers, etc., and forming the basis for the statistical part of our Study and Report. In addition 600 higher institutions of learning have contributed on request their catalogues and these will be the basis for lists of college teachers and collegiate standards and requirements. Here also we are assured of the co-operation of the Bureau of Education, which is seeking this information for its own uses.

A further search for information will be directed at these higher institutions, though probably not until the second quarter in the academic year, and will take the form of a questionnaire on which the Investigating Committee is now working, to determine the facilities and usages in the training of teachers of modern foreign languages in all forms of institutions.

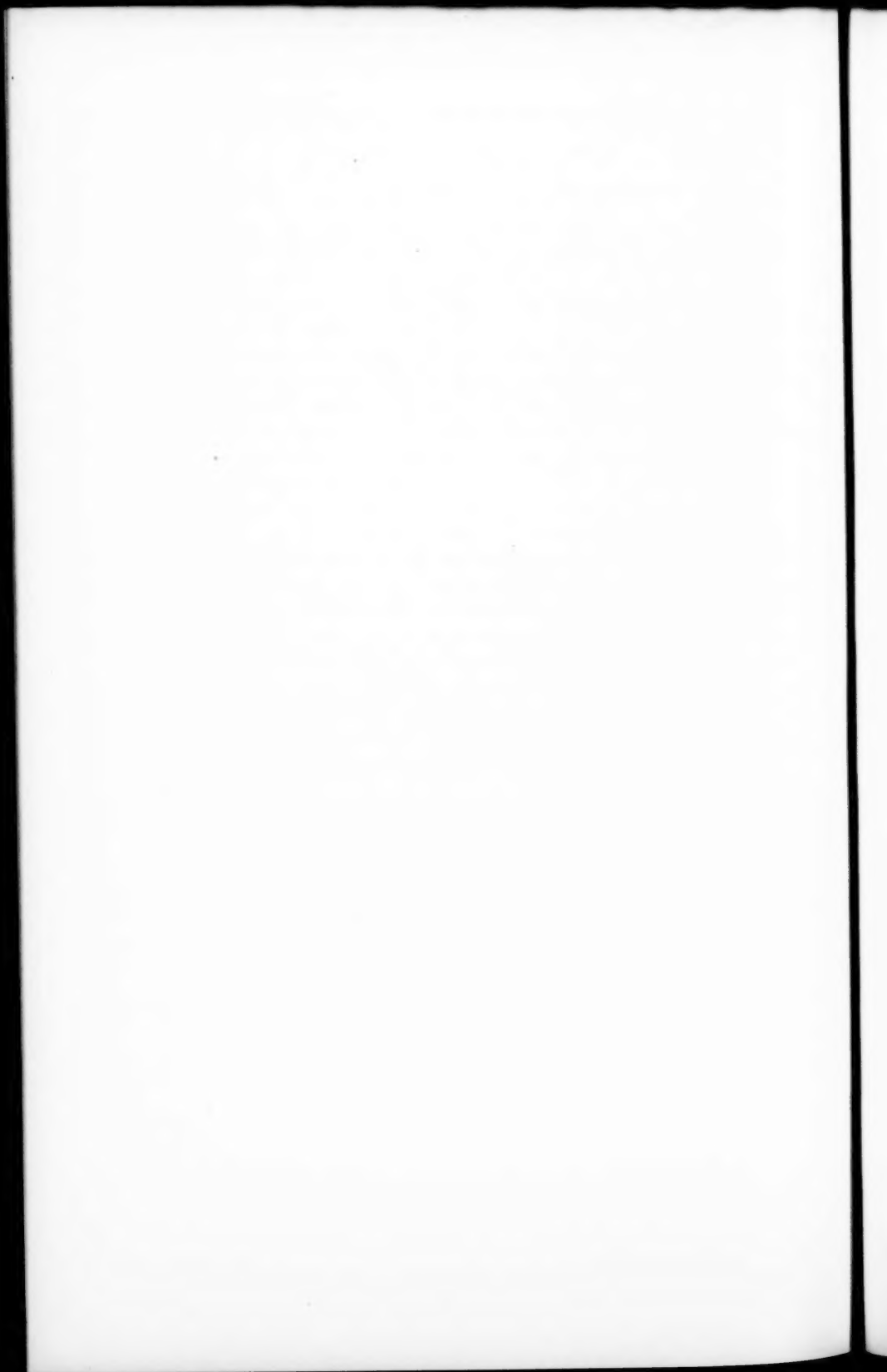
These statistics will form the bases of further study and report. The third set of problems is no less important. It deals with the proper objectives of our teaching, with what we are trying to accomplish and what we *ought* to accomplish. As a basis the Investigating Committee has formulated a list of those things which have been put forth as ends to be sought by modern language teaching. Some of these are things which ought to be done as an immediate aim of the course, others are postulated as ultimate results of foreign language teaching. The study of these has been intensive and the lists revised very many times. When the list is tentatively fixed,—and such a determination of objectives can only be tentative and subject to revision at any time throughout the Study,—the next problem is to determine whether these objectives are being reached and how they may best be reached. Such a determination can rest only in slight part on opinion. The Investigators are studying the question of submitting all of these claims to test by research or experiment, for it is felt that no claim is really justified or has a right to be considered as determining content and method of modern language courses unless it can be shown that the objective is *possible*. The creation of such tests is by no means an easy task. First, the best advice will be taken from

experts in the field of general education and psychology as to whether the experiments are possible. When once their possibility and validity are agreed on they must then be located, i. e., schools or college and university departments or laboratories must be found where they can be carried through. The next step will be the placing of them and their organization at the earliest possible moment. If they are to be carried through during the next school year, all of this preliminary work must be done so that they can be started not later than September 1925.

This, then, is the log of the Committee during the fall quarter. In going forward with the tasks which have been set we have been greatly encouraged by offers of support and expressions of sympathy from many sides. Not a few busy college presidents find time to write: "I am interested in the success of your investigation and believe it will prove of great advantage to our American schools" or, "We shall give you all possible co-operation and trust that good results will come from your Study;" or "We are ready to co-operate with your Committee in every possible way." Others reflect a keen realization of the need of the work: "The teaching of the modern foreign languages in colleges and schools in the United States needs study. In my opinion it is one of the weakest points in our higher educational scheme. We here know something of the difficulties involved in it. It is, I am sure, one of the hardest departments to conduct properly, largely because of the vagueness as to standards expected."

It is felt that the readers of the MODERN LANGUAGE JOURNAL include the most thoughtful and vigorous members of our profession and the Committee will welcome from them especially any suggestions in furtherance of its tasks.

*Columbia University.*



## COURSES FOR BEGINNERS<sup>1</sup>

By PHILIP H. CHURCHMAN

FOR the really enthusiastic language teacher the beginners' class never loses its charm. And, under present conditions, it seems likely that such classes must be offered, not only in high schools, but in colleges also. With these assumptions we may plunge at once into the aim and program of such courses, attempting to make sure what we think we ought to achieve before we undertake a consideration of the ways in which that achievement may be realized.

The chief criteria of our aims must be desirability and attainability; we need not strive for what is without value, nor hope for what is beyond reach. We shall therefore consider, first, whether the power to (1) read, (2) understand what one hears, (3) write and speak, are the most desirable aims, roughly in the order of merit and attainability,—sympathetic knowledge of foreign cultures being an underlying purpose of all these activities, grammar an essential tool, and discipline a possible by-product.<sup>2</sup>

<sup>1</sup> Because of the limitations of space an article originally twice the size of that printed here has had to be boiled down to what is in parts little more than an abstract. The result will be perhaps somewhat dogmatic in tone and not quite so clear as an extended discussion, attempting to do justice to every detail of the argument. The original manuscript is at the disposal of any reader who may wish to consider details.

In this discussion the writer takes primarily the point of view of the college class of beginners, tho believing that those competent to speak for the high school could easily adapt the same principles to their problem. Where, for the sake of brevity, French is used as an illustration of a given point, any other modern language (perhaps any language) might have been cited.

<sup>2</sup> The existence of certain interesting articles upon kindred topics justifies the omission, or summary treatment, of many important points in this discussion. Nevertheless the repetition of some things already said, or an independent statement of similar ideas, is occasionally essential to completeness. The following articles have been of interest and value to the writer:

Barry Cerf: *Aims in the Teaching of Modern Language*. (M. L. J. VI. 8.)

A. S. Patterson: *A Correlation of Aims and Methods in Modern Language Teaching*. (M. L. J. VII. 7.)

J. Warshaw: *What Ails Beginners*. (Hispania. V. 6.)



## II. PURPOSE

1. *Reading Knowledge.* The tendency toward the unanimous belief that the ability to read the modern foreign languages is the chief purpose of our courses is significant.<sup>2a</sup> Even partisans of the direct method now often agree to this. To be sure, we sometimes hear echoes of the old ritual about the man who had "studied French in college and read all the classics, but could not order a dinner in Paris," and "Society" may yet extol the *parlez-vous* patter at the expense of an intellectual grasp of the meaning of France; but the teaching profession as a whole seems to go deeper than that. Reading still remains the one attainment that can be made truly "useful" for a serious percentage of the class, whether they apply it immediately to college courses in literature, science, and history, or turn in after life to Europe's thought and culture thru book and magazine; reading widens the mental horizon thru experience in the mode of expression practiced by another civilization, constantly compared with our own; and reading ability can really be attained in a couple of elementary language courses because it does not demand an intricate technique, because the class hour can be used to maximum advantage (continuous individual drill not being essential), and because private study can be turned to profit more in the case of reading than of any other form of language instruction.

2. *Understanding What We Hear.* Of the aural and oral processes, the former obviously ranks higher in attainability, because the whole class can participate in it at the same time and because a merely receptive knowledge of vocabulary, construction, and phonetic phenomena is much more readily acquired than a productive knowledge of the same things.

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C. T. Sparkman: *More Drill for College Freshmen in Elementary Spanish.* (Hispania. IV. 5.)

A. J. Inglis: *Relative Values in Modern Language Instruction.* (Bulletin N. E. M. L. A. XIII.)

E. C. Hills: *Courses for Beginners in Schools and Colleges.* (M. L. J. VI. 5)

J. D. Deihl: *Junior High School Modern Foreign Language Study in the Light of the Psychological Principles of Reading.* (M. L. J. VII. 2)

R. M. Ogden: *The Future of Modern Language in the High School.* (M. L. J. V. 7)

<sup>2a</sup> See *Bibliography of Modern Language Methodology in America for 1922*, by B. Q. Morgan and John Van Horne. (M. L. J. VII. 8)

For aural training in an elementary class it may be well to claim less, both in attainability and utility, than one would for reading, but we may, following Professor Cerf, place it second on the list on both counts. As to its utility, it is probably true that (1) it helps reading by adding ear-minded faculties to the eye-minded, and, thru its rapidity, by attracting attention to complete units of thought, rather than to details. (2) It prepares students for understanding lectures in the foreign language. This capacity will be especially useful where advanced courses are conducted in French or Spanish, or where any reading is done in the foreign language by the instructor in class. (3) For those who wish to learn to speak, an incubation period of intelligent listening is practically essential. Mutes are usually speechless because they have never heard. He who can understand is laying a foundation for quick learning thru every further opportunity he has to hear: otherwise lectures, plays, and conversation are meaningless noise.

The listening process, then, adds rapidly to our knowledge, can reach a reasonable goal, and lays valuable foundations.

3. *Oral work.* Mere conversational ability will hardly be described as an all-important aim of our foundation courses by those who agree with the contention that the acquisition of reading knowledge must come first; for certainly the two cannot both be demanded. In the first place it is probably true that only exceptionally good students who have pursued a language for several years, in courses in which oral work receives a large amount of attention, really learn to speak even acceptably; the mediocre student who takes but a course or two will not get very far, even if almost his whole time be devoted to speaking. Secondly, conversation is necessarily sketchy, often inaccurate, and usually upon a fairly commonplace intellectual level. And finally it is an attainment of very little use to the average educated American. Suppose we should emerge from our college course speaking fluently, with whom shall we speak? Teachers, of course, and a few interpreters and so forth, need to have command of the spoken language, but the others? A small proportion may some day spend a few weeks in France or perhaps in Spain: shall they devote years to training to buy their railroad tickets and their dinners? Let the specialists in speaking take special courses, and let our foundation courses stick to their business.

The rejection of conversation as a goal, however, does not mean the elimination of oral work from the beginners' course. Students must not leave our courses inarticulate. Since oral work will help them to learn the language thoroughly and give them a start in conversation, there is every reason to include a generous amount of it. Furthermore, some good students do learn to speak pretty well, in proportion to their gifts and to the amount of time spent in courses using oral work.

Teachers of the traditional sort appear to resist the argument that oral work aids in the learning of a language. Their attitude is curious, since it permits insistence upon the *inherited* habit of "training" thru rules of grammar applied to productive work in writing, but is suspicious of the less conventional form of productive drill by the spoken word, in spite of the fact that the oral approach to the mind usually supplements—and sometimes replaces—the visual approach, that oral drill can work faster than written work, and that such drill diverts attention from commas and accents to the larger psychological units of language that are, to put it mildly, at least as important and as natural as other things.<sup>3</sup>

4. *Pronunciation* must be considered, if students are ever to utter a word of the foreign language. If included, how much? Certainly not minute accuracy, probably nothing more than approximation. But the study of pronunciation can be exact in exposition without demanding perfection in performance. For instance the teacher may explain that, while he does not expect from the average of the class a perfect French *é* or *l*, nor perhaps unfailing accuracy in distinguishing the vowels in *patte* and *pâte* or in *peu* and *peur*, he will mention these points for the sake of the truth and the elect few who can appreciate them. But he will probably be wise if he accepts an approximation to the more difficult sounds, provided he may count upon *a clear idea of the commoner orthographic facts and fairly accurate recognition of all sounds when heard*. In more than one place in this paper a distinction will be set up between "recognition" and "constructive" processes,—or "passive" and "active" knowledge,—that is to say, between understanding and producing. In pronunciation, as in other kinds

<sup>3</sup> J. D. Deihl, *op. cit.* MODERN LANGUAGE JOURNAL VII. 2, 68.

of work, it ought to be possible, and it is relatively worth while, to train a class in the accurate recognition of distinctions in sound that they need not be asked to reproduce.

Most important of all, for the average person who wishes to understand or occasionally produce the French sounds, is an exact idea of the principal orthographic facts. We may put up with reasonable approximations with regard to *ê*, *l*, *r*, and the rest, but we cannot tolerate "eye-yea" for *avez*, "tomp" for *temps*, and "vale" for *vaille*.

5. In the domain of grammar it is only necessary to repeat the almost universally accepted principle that this study is never an end in itself, that it should always be linked to application, and that the ideal is a minimum perfectly mastered.<sup>4</sup>

6. Discipline is an ugly word. It connotes the "penal or penitential view of education" and probably implies an "inferiority complex," or something quite as dire,—and nebulous. Like every traditional belief it has suffered from use by narrow or ignorant people who subscribed to it without knowing whether it was true or not, and perhaps without a clear idea of what it really meant.

The problem is too intricate to be covered within reasonable limits, and should not be rashly treated by amateurs,—in particular by a mere language teacher, who may have inherited prejudices. For a positive theory of discipline thru language study, from the impartial pen of an expert in education, the reader is advised to study *The Future of Modern Languages in the High School*, by R. M. Ogden, of the Department of Education in Cornell University.<sup>5</sup> Pointing out the importance of linguistic expression in a life of contentment and usefulness, and reminding us that the learning of the vernacular and the later study of foreign languages are the two outstanding occasions for arousing interest in language for itself, Professor Ogden continues thus:—

"The source of all intelligent behavior is the creative effort of a mind which thinks, and to communicate thought there must be a symbolic medium such as language affords. . . . To become truly educative these adjustments must be formulated and expressed; and language is the chief means whereby we do both. Hence the

<sup>4</sup> See Cerf, *op. cit.*, p. 425.

<sup>5</sup> MODERN LANGUAGE JOURNAL, V. 7.

difference between an educated and an uneducated man is chiefly a difference of linguistic capacity and ability . . . An uneducated person . . . lacks the capacity of abstract thought, which takes place, not in a vacuum, but only through the medium of an appropriate expression. . . .

"If, then, one's interest in words in and for themselves is one of the prime requisites for a creative effort of mind, and if without such an interest the mind lacks an adequate stimulus to bring its work above the level of habitual and imitative performance, then it is obvious that the study of language under the most favorable conditions and with the aid of the most sound and effective methods must remain a cardinal element of education. . . . .

"I think one can say that, lacking a far more adequate method than we now possess for entering into and engaging the young child's original impulse toward linguistics, we must have recourse, at a later time, to some comparative study of language that will again throw into relief the nature of the word and its bearing upon other words. . . .

"The training of a student to understand and to use a language other than his native tongue is not in every case indispensable, but in many cases is so, and its positive value as a means of quickening one's intellectual life, and furnishing this with new materials for thought and the creation of ideas, can not be seriously questioned."

Or, as one of our own camp puts it; "For most pupils the primary purpose of foreign-language study is the improvement of the ability to relate thought and language, a result which manifests itself principally in the improved use of his native talent, but which goes far beyond that manifestation to a fundamental relationing of language elements and thought elements."<sup>6</sup>

7. An intelligent interest in the civilization that one is going to be privileged to know at first hand thru knowledge of the language is an obvious purpose that has been too well stated elsewhere to need emphasis here. We need first of all to select textbooks that treat France and Italy and Spain as living things, and we need to play up points of interest and above all to stress excellences in foreign peoples that Americans should appreciate and imitate. Passing contact with a sentiment from Pascal or a Velázquez

<sup>6</sup> Inglis, *Bull. N. E. M. L. A.* XIII, p. 5.



masterpiece may permanently enrich a student's life. But our interest should be intelligent as well as enthusiastic; foreign nations have their faults, and the student will think ill of us if he catches us glossing them over with an "enthusiasm" that it is sometimes difficult to distinguish from blatant fanaticism. This interest element can hardly be made an explicit part of the program; it must come by the way—now and then.

### III. PROGRAM

This paper is not intended in the main as a detailed study of tactics but as a general consideration of larger problems of strategy; therefore, after attempting to define its objectives accurately, it purposes to discuss the class program in a general way only, usually without going very deep into minutiae.

1. *Pronunciation* will be broadly considered: a full statement of details can be found elsewhere.<sup>7</sup>

The time to stress pronunciation is of course at the very beginning, before the bad spelling has a chance to get in its deadly work. The number of class meetings devoted exclusively to a study of sounds will depend upon one's opinion of its importance. But everyone can at least start the class right and place the sounds before the students a few days ahead of the written forms. If the spoken language were our chief objective,—if we had minute classes, frequent meetings, and unlimited time,—it might be wise to insist upon this theoretically correct principle of not seeing the language at all until we have been thru a long period of hearing it. But such conditions are not ours: speaking is not our chief concern; we have large classes, they meet only about 100 times in a year, and we must keep our students busy in the study hour as well as in the recitation period.

Hence, while we give the oral approach every chance, and urge its value upon our classes, we cannot sell out entirely to it. But we shall do well if we devote a reasonably long time at the beginning to a systematic study of the sounds, and to aural-oral drill. Without insisting upon details overmuch, a careful analysis of the vowels, semi-consonants, and consonants may be presented to the

<sup>7</sup> A host of people have written helpfully on this subject. The present writer tried his hand in the *School Review* (XXII. 8) and the *JOURNAL* (III. 8). Cf. Patterson *op. cit.* pp. 397-402 for an excellent brief outline of a working program.

class, simple drills accompanying each sound; for the moment orthographic difficulties will be kept in the background, if mentioned at all.

An important series of exercises can be introduced early, interweaving the strictly phonetic problem with various sorts of aural-oral training. The first of these is the "identification exercise"; for this we need before our eyes a complete table of sounds, each sound being accompanied by a number, in addition to whatever symbol may be associated with it; then, after the instructor has pronounced a word, the students should be asked to identify the successive sounds by their numbers,—after which the word may conveniently be written out phonetically. Phonetic dictation may follow,—a few simple phrases to be taken down in phonetic notation. Listening drills may also be used,—a few minutes of very simple direct method work wholly by the instructor, the class now being expected to concentrate upon meaning as well as sound; possibly simple sentences from the lesson book or a story may serve this purpose. These and the repetition of simple phrases by the class will add to the interest of the theoretical study of sounds and the articulation drills, and lead gradually into more pretentious oral work.

During the time that class work is limited to pronunciation, it may not be easy to keep students busy outside of class; they should be asked to learn at least the elements of essential phonetic fact from their lesson book, and certainly they should get the fundamental principles and rules of orthography; some would use this time also for general reading about the new culture.

There is no good reason why aural-oral drills should not continue indefinitely, while other phases of work—described below—are under way; they will, in fact, merge imperceptibly into the aural and oral phases of the program.

And how much phonetics? Since the inexperienced usually mean phonetic symbols by what they, in horrified tones, describe as "phonetics," we may touch upon that topic first. The teacher will need to use discretion in employing phonetic symbols and not force them too hard upon students who resent them; a few demonstrations of their utility are often enough for the open-minded. We should remember that the great obstacle to an approximately good pronunciation is orthography; the reason a student says

"eye-yea" for *avez* and "vale" for *vaille* is that he does not understand the values of the combinations of letters, not that he cannot produce the French sounds after his fashion. Now, while phonetic transcription does not make him one whit more accurate with his French *l*, or *r*, or *ê*, or *ô*, he will find in it—as soon as he has learned to use it—a reliable indication of the sounds he ought to try to make,—and that is more than half the battle (for those who aim at a *fair* pronunciation, rather than a *perfect* one). The fact that the native Frenchman does not need this aid in order to understand a system of spelling that he has been using since infancy is hardly pertinent; neither does he need a dictionary for the meanings of French words.<sup>8</sup>

The problem of symbols has been discussed with French in mind. For Spanish their use is far less obviously valuable, tho the initial discussion of the sound system must rely upon some such accurate mechanism for representing a complicated set of phenomena for which the traditional alphabet is quite inadequate, and certainly distinctions in pronunciation may at any time be intelligently established by means of accurate, rather than inaccurate, sign-pictures. But Spanish and Italian need little, if any, regular help to untangle the orthographic situation (for *approximately* correct pronunciation), hence the time spent upon phonetic symbols may not always be well spent. In the case of Italian, the texts issued by the University of Chicago Press, under the editorship of Prof. E. H. Wilkins, seem to solve the orthographic problem by a few ideally simple phonetic devices.

Informed people do not need to be told that phonetic symbols are but a subsidiary part of the science of phonetics, which may be defined as an accurate study of speech sounds. With a minimum of technical jargon the teacher can set before his class the sounds in their actual acoustic and physiological relationships, which are altogether different from the alphabetical classification. The result of this study will be the opening of the student's mind to a new conception of spoken sounds, and the throwing of a flood of light upon a difficult problem, and—if pronunciation is to be seriously studied—the actual saving of much time in the end.

<sup>8</sup> Patterson. *op. cit.*, 401-2.

To argue this contention in detail would raise too many issues; the reader is referred to special books and articles.<sup>9</sup>

2. *The Ability to Read.* Having agreed upon reading knowledge as the first great aim of foundation courses, how shall we secure it? "By studying grammar and composition," answers one group. "By talking," says another. May it not be suggested also that one may learn to read by reading? For accurate reading some grammar is necessary and a great deal more—even of the constructive sort—is helpful, as is composition. For fluent natural reading the more oral training the better. The crucial question is whether these aids to good reading should from the very start monopolize the center of the stage, and whether or not certain valuable elements in reading ability may not originate independently of either.

Reading can be done and is now being done, even in conservative classes, before a *constructive* or *active* knowledge of all the elements or principles is fully acquired, to say nothing of vocabulary, idiom, and all the minor points of grammar. As an extreme illustration, one has but to recall the way one learned Provençal and Old French, with but a smattering of rules and forms, and not an iota of composition, oral or written, and yet one learned to read. It seems incontestable that *reading ability is not usually dependent upon active knowledge of grammar or the spoken idiom*; that it is often helped by both is another matter.

Reading, then, demands an accurate *passive* knowledge (the kind that can interpret what it sees), but depends very little upon the *active* knowledge which implies ready ability to produce and construct; and obviously the former can be acquired much faster than the latter. Further, it seems clear that passive familiarity should pave the way for active use.<sup>10</sup> This plan of approaching

<sup>9</sup> "Imitation is, of course, the very foundation of all instruction in pronunciation; but mere imitation is not sufficient. The pupil fails to hear correctly the new sound and substitutes for it the nearest equivalent in his own language, being quite unaware of his short-coming. Then, also, his eyes hypnotize his ears, so to speak; that is to say, he thinks he hears what the spelling leads him to expect to hear." (Patterson, 598.)

<sup>10</sup> "If languages are acquired largely by habit, then it seems logical to demand that we should insist on rational imitation of correct language forms, and persist in it until forms become a part of our students' mental fabric. It is the only safe way to attain that linguistic sense without which we cannot say we know a language.

the language thru reading, without careful study or constructive application of rules, is the process called herein "semi-inductive"; it is already used unconsciously by everybody; the question here raised is whether its earlier application and wider extension, with a much more definite and deliberate policy behind it, may not be as defensible as the timid, traditional use.

Until a specially constructed text-book appears,<sup>11</sup> we shall have to adapt our new method to those in existence, and this is not difficult. We need simply to eliminate during the first approach absolutely all the material demanding constructive knowledge and all active mastery of rules and forms, limiting our demand to a "recognition" command of the material in French or Spanish,—as tested by translation or any device the teacher may prefer. During this inductive period the student has not been superficial; he has simply limited his field of interest. And—once more—his first acquaintance with forms and constructions upon

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The reading exercise contains models for such drill, and they must be thoroughly incorporated in their foreign clothes if they serve the purpose the author of the grammar had in mind." (Sparkman. *Hispania* IV. 5. 237)

"Why the wreck and ruin attendant on early composition? . . . The query as to whether composition ought to be taken up at all during the first few weeks or the first month, when everything is new and bizarre, naturally suggests itself even to those of us who realize its solid advantages . . . The principle of numerous strange and sudden coördinations. . . is responsible for much of the terror which composition unquestionably has for beginners". These words are from Prof. Warshaw (*Hispania* V. 6. 314) who made a very candid study of an unsatisfactory class of beginners. He describes a situation; he is not arguing for a method; but he gives pretty good justification for the order of procedure herein advocated.

<sup>11</sup> E. H. Wilkins's *First Italian Book* (University of Chicago Press) is an interesting step in this direction, but obviously not exactly the sort of thing demanded by the semi-inductive method described above. For French the writer has long had such a book outlined; it is now on the way to completion. As now contemplated, such a book will include (after a chapter on pronunciation, with abundant drill material of various sorts) a Part One, containing nothing but material *in French* for visual recognition (i.e. reading) only, with references to grammar rules, but no assignments of grammar; a Part Two, containing similar material for ear-training ("aural recognition"); a Part Three consisting of constructive work, oral and written, with definite grammar assignments; and a Part Four in which will be gathered together the rules of grammar, all in one place, systematically arranged. Possibly Parts One, Two, and Three may be sub-divided into easy and difficult sections, containing fundamentals and advanced material respectively.



the "recognition" basis is going to make his later constructive use of them doubly intelligent, accurate, and easy.

This is no glorification of floundering for its own sake. In fact this proposal partly owes its origin to a reaction against the policy of the more extreme exponents of floundering, who, before the first month is over, will start a class puzzling over a reading text. The "semi-inductive approach" *thru the reading material of the lesson book* utilizes all the good there is in the "floundering" policy, but never gives the student material for which he is not prepared by gradation of difficulties and the presence of simple explanations.

When the reading work is thus put off by itself and done first, it gets the attention it deserves, and at the same time it can be run off easily, rapidly, and with no little interest. Then, preceded by this semi-inductive survey, and by an aural review of the same ground, the composition exercises based upon similar material will be worked out with a fair degree of accuracy. Thus we shall have fewer exercises riddled with errors, which errors, attracting the student's attention equally with the correct material—being even favored by the intensity and duration or repetition of the stimulus—make a deeper impression than the desired correct form.<sup>12</sup> On the other hand, whatever the student has acquired he has got chiefly thru his own efforts (under the instructor's guidance), and not by being spoon-fed in class with such infantile predigested material that, no matter how idle or stupid, he simply cannot make mistakes. He has abundant opportunity to form correct language habits, but he must do most of his own work, and he must keep his mind going to help the habit-forming process.

The "semi-inductive approach" to reading, then, is preferable for two very simple reasons. First comes the pedagogical principle that "the need of a rule and its application should be apparent to the pupil before he is required to learn [and apply] the rule; words should be seen in use with a context before they are classified and memorized; the force of an inflection should be made plain from its use in a word group before the pupil is asked to inflect paradigms."<sup>13</sup> This rarely takes place when all the elements in a chapter of the lesson book are taken up together.

<sup>12</sup> Warsaw, *Hispania* V. 6.313, and Sparkman, *ibid.* IV. 5.236.

<sup>13</sup> The source of this quotation has escaped me; it was copied several years ago.

The second reason is that this plan gets the all-important reading process going at the earliest possible moment, with a minimum of floundering.

Of course this is not the whole story. Oral work and written composition are often desired for their own sake, and they always fortify our hold upon vocabulary, idiom, and principles. For some things the mere recognition process is not enough. The learning of Provençal and Old French by a mere reading method was cited a few pages back in defence of the "semi-inductive approach," because we can learn to read, and read well, by that method; on the other hand, may it not be contended that a little manual, say of Provençal, giving forms and syntax in simple form, with some easy composition work—possibly even "oral drill"—would be of tremendous value in the way of fixing in the mind linguistic phenomena that may lack definiteness? Let us only agree to bring in the *active* language processes at the psychological moment, and not to overdo them in foundation courses (be they in Provençal or elementary French) that are supposed to be devoted chiefly to learning to read.

It may prove unwise to send the class relentlessly ahead to the very end of the lesson book in this first exploration trip upon a "visual-recognition" basis. After a reasonable time the pace had better be slackened and various sorts of review inaugurated. In any event beginners will have completed all the reading in six or eight weeks and will therefore be suitably prepared for the intelligent reading of simple prose, for they will have met all of the more common difficulties; this reading should be promptly begun while the material of the lesson book is being further assimilated thru the aural survey and the intensive review.

How shall we do our further reading? Translation is not popular with teachers who pride themselves on modern views. And yet, if not abused, it may still be a pretty good friend.<sup>14</sup> In the first place it is the most successful way to make sure that one knows the exact meaning of what one reads.<sup>15</sup> Conversing in general terms about the content of a passage is useful but not so effective as translation.<sup>16</sup> If we wish to make reading secondary to con-

<sup>14</sup> Cerf, *JOURNAL*, VI. 8.420.

<sup>15</sup> Patterson, *JOURNAL*, VII. 7.389.

<sup>16</sup> Sparkman, *Hispania* IV. 5.237.

versation, and spend an hour talking about a short passage, well and good; that helps conversation primarily, but we have reading minds. Doubtless, students sometimes translate without really understanding, and they may often get the exact inner meaning without translating. But the case for translation, in the long run, is a strong one.

But sometimes its value is doubtful: when translation of a difficult passage simply means the brute remembering of a list of peculiar words, the student's idea of its broader meaning or even the significance of certain fundamental constructions may be blurred. And the meaning of these strange words is unlikely to remain long in his memory.

Furthermore, there seems to be pretty general agreement that understanding the original, without preliminary translation, mental or oral, is a desirable attainment which should be encouraged from the earliest possible moment. Aural and oral drill *in complete sentences* will do something in this direction; there are other exercises which will help this achievement, and, in the meantime, relieve the deadly monotony of translation. Two such will now be described.

"Reading for substance" is the simplest variation of the work. Students may be reminded that, while minute translation is often essential, it is not always so, and that the ability to read a few pages rapidly, without translation, and report accurately on the content, is a highly desirable faculty,—and one which may be put to immediate use, perhaps, in a course in science or history; and that accuracy of content is not always identical with accuracy of verbal restatement in English. Material read for substance may be tested by a carefully prepared list of questions on the content. These questions may be in English in the early stages, but before long they may as well be in simple French (or Spanish), in which case they may be dictated to the class, with the expectation that intelligent answers in the foreign language will be supplied. In addition to a test of the student's intelligent reading of the assignment and retention of some of its phraseology, this exercise is a dictation of familiar—but not too familiar—material, and an exercise in simple composition. Lessons may be fairly long, but questions ought not to be intricate nor too detailed. Such reading

is much to be preferred to "collateral reading," since it involves immediate and thorough testing of the work assigned.

The same sort of class exercise conducted orally not only relieves the teacher of the correction of papers, but also develops the spoken language and encourages even more definitely the habit of thinking about the reading material in the original.

The "free reproduction" method of handling reading material is too familiar to require minute discussion. It amounts to a requirement that the student shall so prepare part or all of his reading lesson that he will be able to restate it in the original, in writing or orally.

3. *Learning to Listen.* Of the validity of the foregoing preliminary reading process I have now very little doubt, after several years' trial in French, Italian and Spanish: it gets reading going early, with sufficient working knowledge, and it prepares the way for a subsequent intensive study of the elements.

The next step is proposed with somewhat less experience behind it, but with almost as great belief in its possibilities. One objection to all aural-oral work, however, is the amount of time it takes in class, with consequent reduction of the amount of reading accomplished. The time thus spent, however, must not be looked upon as lost. Students are really absorbing knowledge that will be of use in composition and even in reading.

A second objection is the added difficulty for the slow of ear and speech; and a third might be doubt of the value of listening and speaking exercises. All these things will have to be thoughtfully weighed by the teacher contemplating aural and oral drills. There is certainly some loss: is there a compensating gain?

On the credit side of listening drills we may remind ourselves first that the ability to understand what one hears is an attainable purpose, since the whole class can drill in unison, and minute constructive knowledge is not needed. Secondly we may remember that the ear will sometimes teach when the eye will not.

Assuming the validity of the argument in favor of the "recognition" process for the eye, and also that at least a little drill for the ear is desirable in a foundation course, we may now state briefly the method of procedure.

During the weeks devoted to the reading stage, the teacher will have used every free moment to train the ears of his class to grasp sounds, words, phrases, sentences, having them repeat after him and guess at the meaning, with such help—direct or indirect—as he can give them. We may remember that detailed productive knowledge is no more essential for merely *understanding* thru the ear than thru the eye; the added difficulty of grasping the sounds is a real one however—at least at first—in our excessively eye-minded classes.

The listening work may well be in material not recently used for reading, so that students shall not be continually trying to recall the look of a word; only in the rarest cases should difficult words be spelled or written.<sup>17</sup>

After a few weeks the visual recognition work will have gone so far that a stage of bewilderment is imminent unless the pace is slowed down and something in the nature of a review is undertaken: at the same time much of the earlier part of the lesson book material will have been heard and some of it pronounced by the class (books closed). We are now ready for the formal introduction of the second phase,—“aural recognition work”—by which is meant a review of the lesson book from the beginning upon the same plan as that used in phase one, except that the ear is substituted for the eye: no rules (except as they elucidate), no recitation of paradigms (but forms must be recognized), no constructive work, but a quick translation (or other interpretation) of the sentences from the exercises as they are rapidly spoken by the teacher.

A problem in connection with this sort of work is that of intelligent preparation. When there is time, the teacher will do well to help his students by going over each day the aural material for the next, but there may not always be time and anyhow there should be some outside study. Good students may get something by solitary endeavor to become familiar with the sound of their aural assignments: groups will do better still, particularly if one or two good pronouncers are present. Possibly a self-sacrificing instructor or a paid assistant can be found to devote a little time each week to optional and informal outside drill in aural

<sup>17</sup> Emphasis will be upon rapid comprehension of unit ideas, not minute word-by-word analysis.

preparation. Often the phonograph will prove a most useful friend; if the aural work one is doing can in any way be related to available phonograph records, there is no excuse for the student who comes to class with his ear out of tune. The records may be freely loaned for use in dormitory or fraternity house, in case they are not in too great demand: but those most immediately needed may have to be restricted to use in some room under the control of the department and open to all seeking ear training.<sup>18</sup>

The length of time that this type of work is to be continued will depend upon the relative importance attached to aural-oral training, in view of the time it takes from the total allotted to the course. It certainly will absorb time, but it gives much in return; in fact it ultimately saves time in oral work and otherwise.

4. *Constructive Review.* When the first and second phases have been completed the student will have a *passive* knowledge of a large amount of material which he can utilize immediately in *understanding* simple sentences thru eye or ear; he will have little constructive knowledge beyond what he has absorbed unconsciously. The study of the language might conceivably continue exclusively in this passive manner, particularly in the case of gifted students who have little need of constructive knowledge and who can be accurate without intensive work. But most of our students need the discipline of careful constructive work, for its own sake, as well as for the help it is to accurate reading and the start it gives in the direction of writing and speaking.

One should inaugurate the intensive review a long while before the recognition work by eye and ear has gone on to the end of the lesson book. These processes become bewildering if they pile up

<sup>18</sup> Classes using the "Shorter French Course," the "New Elementary French Grammar," or Part One of "The New Complete French Grammar," all by Fraser and Squair, likewise the "Spanish Grammar" or the "First Spanish Course" of Hills and Ford, can be supplied with phonograph records containing approximately half of the material in each of the various books, by Student Educational Records, Inc., of Lakewood, New Jersey. All of the above books are published by D. C. Heath and Company. Other available methods accompanied by records are "The Iturralde Method for the Study of Spanish with the Aid of Phonographic Records" (Zabala and Maurín, 5 West 47th Street, New York City); "The Language Phone Method" of the International College of Languages (2 West 45th Street, New York City); The Cortina Phone-Method (12 East 46th Street, New York City). There are doubtless others.



new material too fast; the assignments will have to be reduced and the strengthening influence of the intensive review will soon be needed. Before long, then, the class may be working in three different places in the book, eye work near the end, ear work near the middle, and constructive review near the beginning.

This review will involve constructive oral drills and written composition, with grammar always in the background. The oral drill will consist of the usual "conversion" exercises (conjugating in sentences, etc.), question and answer, and oral composition, with very little random conversation in the first year. Other suggestions for development of oral exercises will be found in the writings of enthusiasts in this field.

No important comment will be offered with regard to written composition, beyond the suggestion of the weekly test, which may now be described as applied to every phase of the work. Even with classes of adults there is no stimulus to steady careful work like the regularly recurring review test,—with an unexpected one thrown in here and there. Half-hearted preparation, bluffing, copying, all cease to be effective when a searching test is to be made of what each individual actually knows. This testing is particularly important in the case of written composition, for the student is far too ready to believe his task completed when he has pieced together his sentences from grammar and vocabulary—or copied them from a more conscientious worker. So far as productive knowledge of the language goes, however, the manufacture of sentences is valueless unless the material is also permanently recorded on the brain,—and the test asks what is in the brain. So with reading: too often a genial guess at the general drift gets the ill-prepared student by, but a brief isolated passage for written translation is a different matter. Even isolated single sentences are sometimes justifiable.

Oral work should certainly appear in tests. If the class is small enough, a private quiz is an excellent thing,—is in fact essential to specifically *oral* performance—but unison tests are quite possible substitutes. We have only to include a few sentences, spoken by the teacher for the translation by the class, and a few simple oral questions for written answer by the class.<sup>19</sup>

<sup>19</sup> See "Making Oral Work Count," JOURNAL. VI. 8.441.

## IV. SUMMARY

A briefer résumé of this organization of elementary work may pacify the reader who has grown weary of the foregoing detailed discussion.

First, it was argued that reading is the attainment most worth while for our students and the one that they can most surely acquire. Understanding what one hears comes next in order of attainability and desirability. Written composition and oral drill, with incidental study of grammar, would be included because they help reading, are valuable discipline, and give a start to the student ambitious to learn to speak and to write.

The procedure advocated is this:—

1. A preliminary period during which sounds are studied and practiced and the ear is trained to grasp the spoken language.

2. The "visual-recognition phase," the work being limited to reading or translation of only that part of the lesson-book material which is in the foreign language. This phase might last from four to six weeks if pursued by itself. It should be accompanied from the start by large amounts of aural training. When the lesson book has been covered in this fashion the class is ready to read simple prose: this may be handled in a variety of ways, other than translation.

3. The aural phase reviews the same material as the preceding phase, but expects the sentences to be understood when *heard*. It may well be inaugurated when the eye-work is about half completed, the pace of the latter being slowed down.

4. The constructive review, with productive oral and written exercises, and sufficient attention to grammar, may be inaugurated when the eye work is about three-fourths done.

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## THE PATRIOTISM OF QUEVEDO

By ROBERT SELDEN ROSE

THE name Quevedo connotes a gentleman with a club foot and spectacles who attacked Spanish society in a rather obscene Rogue Story—a very obscene one, if you will—and in other satires in prose and verse.

Que yo soy un hombre zurdo  
Cejijunto y medio bizco,  
Más negro que mi sotana,  
Más áspero que un erizo.

A group of Quevedo's contemporaries led by Pacheco de Narváez, a braggart swordsman, and el Padre Aliaga, a backsliding priest, published broadsides to convince XVIIth century society that Quevedo was an "idiot, robber, blasphemer, heretic, drunkard and fornicator," urging his prosecution on all six counts. Posterity has acquitted him on five of them and, with some hesitation, condoned the sixth. His influential contemporaries, however, could hardly be anything but his enemies, since he devoted his life to attacking the very evils in the State to which they owed their material prosperity. Nevertheless the idea persists, particularly in Spain, that he was little more than a squib-writing satirist of the type of Villamediana and of Góngora, in unfortunate moments.

Few of Quevedo's critics have found the real significance of his works. Gracián found them foul smelling as tobacco and as harmful; Quintana branded his religious works as useless things which nobody read. This was the unkindest cut for Quevedo's maxim was: "as well be silent as not read." Valera declares Quevedo was a century behind his time. On the other hand in the XVIIIth century D. Diego de Torres Villarroel naïvely protested that Quevedo "was a man—the others were men and are, but not such great men"; Fernández-Guerra loved and admired him well enough to devote ten years of his life to editing his works, in a period when an editor was regarded as a mere drudge; and in 1917 D. Julián

Juderías found in Quevedo a great political philosopher whose doctrine was of present application to modern Spain. Our standard manual of Spanish literature insists that the real Quevedo is found in the *Buscón*. It would be as fair to say that the real Cervantes is found in the *Persiles*; Quevedo calls the *Buscón* the "work of his childhood," just as Cervantes expected that the *Persiles* was to "reach the extreme of possible excellence." Estimates of this kind are the result of only partial reading of his works. They are appreciations based on the purely literary value of productions which sprang from only one mood, a mood of profound disgust. The *Buscón* and the *Sueños* are violent satires written at moments of great vehemence. They represent but one aspect of the passion for reform, born of the most intense patriotism, which ruled Quevedo's life.

This passion for reform has two constantly alternating phases which manifest themselves in destructive satire of society and in the formation of a constructive program of reform for the State, the Church and society in general. Exhortation to moral reform is the theme of all his serious works. Their unity is perfect. It is this constructive program which raises him to an intellectual level above all Spanish satirists from Juan Ruiz to Larra. These two phases correspond exactly to two sides of his nature, the vituperator and the philosopher. He lived in the thick of the corruption of the reigns of Philip III and Philip IV. He was greatly sensitive to outward stimulus, open to influence from whatever he saw and heard. The certain consequence was a peculiar liability to temptation. He hated vice as only a man of intellectual power who has over-indulged himself can. A great vituperator has need to be a great hater. His intimate experience made him capable of real rage, of gall and bitterness; of thorough brooding, burning detestation; and his language has the intrusive acumen that is necessary for savage reviling. There is an ascetic side as well, marked by a tendency to shun what he hates. His vehemence and fearlessness brought him periods of banishment to his Torre de Juan Abad and imprisonment, with fetters, in San Marcos de León. These years of enforced physical inactivity brought a consciousness of moral solitude. Isolation deeply affected his nature. A striking result was a capacity for meditative religion, for piety and religious feeling. Such a mind feels bitterly not only its own

aloofness but its dissimilarity. These alternating moods produced *La vida de San Pablo Apóstol* and *La vida del Buscón llamado Don Pablos*, the *Providencia de Dios* and the *Zahurdas de Plutón*, the *Introducción a la vida devota* and the *Premáticas del tiempo*, the *Política de Dios* and *Las cartas del Caballero de la Tenaza*.

Quevedo's best known satirical works are manifestations of overwhelming disgust with conditions of contemporary society. They were written with destructive vehemence to make ridiculous or loathsome the types that provoked them. Whatever laughter they produce is superficial, the reflex of shock; the abiding effect of them is disgust. That was their purpose. If officials were corrupt, tradesmen cheats, doctors shams, lawyers pedants, poets mouthing fools, if *culteranos* used only "palabras murciélagas y razonamientos lechuzas," in a word if rogues were rogues, he holds them up to our scorn, and not as objects of mirth. The purpose of his ridicule was correction, not perpetuation. Quevedo wrote that in the *Zahurdas de Plutón* he had exhausted the resources of his mind and that his sole purpose was the correction of vices; "if the reader find the work obscure, hell was never bright; if he find it gloomy and melancholy, he had not promised laughter." Beneath the mockery of the *Mundo por de dentro* lie fear and profit. In the *Visita de los chistes* he assured the reader that in his mirth he has not forgotten his teachings. The style is merely the lure to hold attention. Guevara was equally bitter in the *Menosprecio de corte*, but his ponderousness dulls his sting. A witticism such as "I should allow a judge to dance with his feet provided he do not steal with his hands" is lost in a surge of tautology. Quevedo on the contrary drives a hot nail with every sentence. The objective of each of his attacks is a source of real danger to the welfare of the State and of society.

Quevedo realized the condition of affairs in the Peninsula as early as 1604. In that year he wrote to his correspondent Lipsius: "As for my Spain, I cannot speak of her without sorrow. We are a prey to ease and ignorance; our treasures are exhausted in your land, we ourselves in our own. Here no man speaks but many lie." 1608 is the date of his *España defendida de las calumnias de los noveleros y sediciosos*. It is a polemic, but in a moment when the moralist in him rises above the polemist, he chastizes cowardice, gluttony and all the evils attendant upon excessive temporary



prosperity. He holds up to the eyes of the weaklings of the day the great personalities that opened to Spain the new world in America. What has become of their great courage, their faith and their devotion to their country? In the enjoyment of the fruits of their enterprise the sound virtues that had made prosperity possible had been lost. "Men in Spain have begun to be satisfied with the inheritance of virtue from their fathers, they do not try to maintain it in order that their children may inherit it from them." Money, the sinews of the kingdom, has flown across the frontiers into France and Italy in exchange for articles of luxury for fashion-mad women. Foreigners have surfeited the nation with gold ornaments, fine linen and jewels. Men are so effeminate that women desire their company less than the company of other women. Even university education is misdirected. How occupied universities are in teaching rhetoric, dialectic and logic—nothing but the art of fair speaking! Teachers teach what they do not know and students learn things which are of no importance to them; and so nobody does what he ought to do. The best years of life are ill-spent. Grey hairs find the mind as innocent as did the dawn of infancy. Old age is recognized more by its infirmities and wrinkles than by the prudence of its counsel. Quevedo exclaims, "Oh the pride of the scholar in knowledge of the literal meaning of *words*! Etymologists are more the product of invention than the testimony of truth!"

To Quevedo *culteranismo* was only another symptom of decadence. Spain had enriched Europe with the *Celestina* and *Lazarillo de Tormes* and with the poetry of the divine Herrera and Fray Luis de León. They did not lose themselves in the confusion of affected phraseology, in floods of foreign verbiage. *Culteranismo* is a new madness introduced by "algunos hipócritas de nominativos" who have begun to splash their speech with "latines." These monstrous *culteranos* declare that now people are learning to speak Spanish when their conversation is such jabber that a group of them seems like a "junta de varias naciones." In order to say: "Tráeme dos huevos, quita las claras y tráeme las yemas," the *culterano* must say: "Tráeme dos globos de la mujer del gallo, quita las no cultas y adereza el remanente pajizo." In fine, Spain has fallen so low that without the intervention of the King in the service of God, her future may be despaired of.

With Mariana he was one of the first to appreciate the real decadence of Spain. The *Sueños*, particularly the *Zahurdas de Plutón*, are primarily a portrayal of the tendencies that were causing the collapse of national morale and an effort to force Spaniards to recognize them. His contemporaries and modern readers have been more interested in the picture he painted than in the devoted patriotism which inspired not only the picture but his plea for reform as well. It is this plea which gives unity to his works, a unity as perfect as that which prevails in the works of Bartolomé de las Casas, another great preacher of reform.

Quevedo was not a political scientist, a theorist. His ends are purely practical, the remedy of great evils and the aggrandizement of Spain. Profound study of history had shown him the futility of systems of government and codes of law. The root of decadence is weakened morality. The monarchy and the national character were threatened not through decadence in political thought but national prosperity and strength depend solely upon the restoration of Christian morality to the national conscience. The form of government is of no importance, the morality of its agents is the determining factor. "I have seen," he says, "how little wayward men are swayed by authority. I have tried to appeal by argument to their reason and morality."

The *Política de Dios y Gobierno de Cristo* is an appeal that the sovereign practice the teachings of Christ in the government of the nation. "Dios determinó bajar a enseñar la política de la verdad y de la vida." At the same time it is a direct and fearless attack on *privados* and a petition to the sovereign for his direct intervention in affairs of state. "He who beguiles a king with amusements dethrones him, does not serve him." "All evil ministers are disciples of the daughter of Herodias: they amuse kings and princes with dancing and feasting; they distract them with banquets and then demand the head of the just king." "Let the king know that the man who advises him falsely spits upon him." Quevedo justifies the boldness of his attack in his dedication to Urban VIII: "This is no time for the sons of the Church to be content with being sheep; let us be both sheep and shepherd dogs, some of us to bark forth our preaching and others to bite with our writings." He urges that the weight of taxation be lightened: a people stricken with utter poverty ceases to be

a people; it becomes a burden, a danger, a threat; he who takes their property leaves them only a voice for protest, eyes for weeping, arms and a dagger.

The lesson of the *Marco Bruto* is the same: "Let the fruit of my doctrine, useful to the commonwealth, useful to monarchs and of fair teaching to their subjects, be suspicions of the tyrant who possesses some element of goodness which disfigures his real nature and which serves him as a pretext." The ill-success of his efforts provoked the direct appeal to Olivares in the *Eptstola satirica y censoria contra las costumbres presentes de los castellanos, escrita a D. Gaspar de Guzmán, Conde de Olivares, en su valimiento*. The entire poem, and particularly the opening lines, are full of high spirited courage.

No he de callar, por más que con el dedo,  
Ya tocando la boca, ya la frente,  
Silencio avises, o amenaces miedo.  
¿No ha de haber un espfritu valiente?  
¿Siempre se ha de sentir lo que se dice?  
¿Nunca se ha de decir lo que se siente?

It provoked his Memorial to his Majesty the King D. Felipe IV.

Católica, sacra y real majestad,  
Que Dios en la tierra os hizo deidad,  
Un anciano pobre, sencillo y honrado,  
Humilde os invoca y os habla postrado.

The last couplets are these:

Si en algo he excedido, merezco perdones:  
Duelos tan del alma no afectan razones.  
Servicios son grandes las verdades ciertas,  
Las falsas razones son flechas encubiertas.

In fact the body of Quevedo's works forms what D. Aureliano Fernández-Guerra called a *periódico de oposición* to the administrations of Lerma, Uceda and Olivares. Of Quevedo's loyalty to his sovereign there can be no question. In the *Marco Bruto* he insists that a people is worse governed by an elected senate than by an hereditary prince; the sanctity of the law is better served by one executive than by many interpreters of it. "Ye people, let your study be reverence and patience for the good monarch and for the evil monarch." Kings sin only before God and not

before their vassals. It is folly to rebuke or, even in secret, to speak ill of him whom God alone can punish. Let this God-given king govern directly; he must be the source of government and its executive, and his sole guide the principles of morality and government revealed by Christ.

Quevedo's religious writings are an integral part of the structure of his program of exhortation and reform. To illustrate this I have chosen a paragraph from the aphorisms which furnish a commentary to his translation or adaptation of the Lamentations of Jeremiah: "In the city whose people live not according to religion no gate is left standing, the streets are hung with mourning; the priests weep; everything perishes, because religion is the bulwark of the State and the foundation of government; because if God does not guard that city, the labor of those who watch over it is in vain."

The salvation of the State depends upon the morality of the individual. The individual, therefore, must have constantly before his eyes the great figures of not only Christian but pagan morality as well. Their doctrine must be made available for study and meditation. Above all the clergy must fashion themselves in their image and make their writings the text for preaching. So Quevedo wrote the life of St. Paul the Apostle and the life of St. Thomas of Villanueva, *La constancia y paciencia del Santo Job en sus pérdidas, enfermedades y persecuciones*, *La providencia de Dios, doctrina estudiada en las persecuciones de Job*, translated Phocilides and Epictetus and part of the Epistles of Seneca.

St. Paul appealed to Quevedo for his fearlessness, his energy and for his life of activity and peril. Here is the model for the Spanish clergy. "Preachers are silent," says Quevedo, "when they do not say all that should be said; they appear courteous in the pulpit when they should show themselves apostles; they conceal the gospel, they don't preach it; and in order to fall pleasantly on profane ears they study more carefully what they will not say than what they will say. By their actions they urge that the word of God show respect for wickedness in fair clothing." "Whenever I read Paul," he says, "I seem to hear claps of thunder and not words." Quevedo is pleading for reform in the discipline of the Church, stronger preaching against the corruption of society, greater devotion, deeper piety and less worldliness in

the clergy. Individuals were held up to derision in the *Buscón*; now he points the way for their correction. Quevedo aimed high. His prayer to St. Paul is: "Take then the sword which smote off thy head and with St. James wield it in defense of this kingdom which traitors would rend with thieving and rebellion and heretics with false doctrine. May the Catholic Philip IV feel the support and protection of thy blade, bold in the defense and propagation of the faith." Quevedo's reasons for writing the life of St. Thomas of Villanueva are equally clear: "The purpose of him who writes the lives of saints should be only charity to the living, to set before us fair actions and habits as a guide on the path of righteousness. Glorious deeds of holy men feed the spirit in matters *important to the State*. This is the zeal that has moved me to write the life of the blessed Thomas of Villanueva, for in every estate and in every office he showed the way to subjects and to prelates." He called his *Job* "discurso teológico, ético y político." A severe lesson indeed which teaches that kings can end on a dunghheap. Again it is obvious that Quevedo seeks only ethical reform. The pagans, Seneca, Phocilides, Epictetus, he finds, derive their stoic philosophy from Job. Their doctrines "enseñan a vivir." Phocilides gives the rules for normal living, Christian living and for political life. The distinguishing characteristic of Job and the pagan stoics were simplicity and rectitude, qualities indispensable to the national life. Quevedo himself will insist upon their recognition by king, ministers and clergy. They in their turn must preach them to their subordinates and congregations. His own *Poestas Morales, que descubren y manifiestan las pasiones y costumbres del hombre, procurándolas enmendar*, are the echo of the Stoics who preached simplicity and rectitude. In them he attacks gluttony, avarice and above all, hypocrisy.

To Quevedo Catholicism was as important as the defense of frontiers. The nation was founded upon it, and maintenance of the Faith in its purity and strength was essential. Those who deny the existence of God cannot be good citizens. Therefore he wrote to prove the existence of God and to justify the ways of God to man as the foundation stone of the structure. So the *Providencia de Dios* is a fervent attempt to explain the apparent triumph of evil and the suffering of the obviously good, the existence of God and the immortality of the soul. The translation of St. Francis

de Sales' *Introducción a la vida devota* was to furnish a real aid to piety and devotion. Quevedo considered that France and Germany were the great sources of heresy. "Ten al francés por amigo," he writes, "no le tengas por vecino." Germany meant Luther and Protestantism. Spain is the defender of the Faith and Quevedo himself her most conspicuous champion. "Answering the accusations made by heretics against my country, I have only done my duty as a Catholic."

His deep patriotic interest in the nation's welfare never failed to draw from him protests against measures and policies which he considered dangerous. As a knight of the order of St. James he felt it his duty to defend St. James as Spain's patron saint in the *Memorial por el patronato de Santiago* and its companion piece *Su espada por Santiago*. In foreign affairs he was eager that Philip should derive profit from his own experience. The *Lince de Italia* and the *Mundo caduco* are brilliantly clear analyses of the infinitely complicated Italian situation. He writes to Philip IV: "For eleven years I was occupied in the service of your father in Italy, Sicily and Naples, with business in Rome, Genoa and Milan. I should fail in my obligation as a vassal of Your Majesty and as a Christian did I not lay before you my first hand observations on these matters and the opinions formed in the service of Your Majesty on matters with which I only am acquainted." This spirit of loyalty is evident as well in his admiration for men who had served Spain with devotion, Ambrosio Spinola, Luis Carrillo, Osuna, Francisco de la Cueva and others.

The great body of Quevedo's works, then, was inspired by patriotism. He gave his life to a program of reform. His favorite maxim was taken from the Book of Job: "Man's life on earth is warfare and his days also like the days of an hireling." Every one of his works furnishes testimony to his courage in the face of persecution and indifference. "When we lack powerful helpers, we must the more rouse ourselves to meet our enemies, sure in the belief that helpers will not fail when our strength is exhausted." "To go into action where the weakness of the enemy promises only victory is not the manliness of the victor but the cowardice of the vanquished." "What constitutes a Spaniard is not his country but his loyalty to his country; he ceases to be a Spaniard who ceases to be loyal." However, a moral campaign rarely



succeeds unless it be supported by force of arms. Quevedo's failed; but his prophecy has been fulfilled "Aunque se acabe mi vida, no morirá mi razón."

*Yale University*

## THE TEACHING OF SCIENTIFIC FRENCH, GERMAN AND SPANISH IN THE ENGINEERING SCHOOLS OF THE UNITED STATES

By EDWIN B. WILLIAMS

WITH the object of making a survey of the teaching of scientific French, German and Spanish in the schools of engineering of the United States, I sent the following questionnaire to one hundred and forty deans or directors of such schools:

- 1) Do you offer any courses in scientific French                      German  
   Spanish                      ?
- 2) Is the study of scientific French                      German                      Spanish  
    required for a degree?
- 3) What are the prerequisites for such courses?
- 4) How many hours per week are they offered?
- 5) What is the nature of the texts used in these courses? (Is the material of a  
    literary nature or is it strictly technical?)
- 6) Is emphasis laid on reading, and is any composition work included?
- 7) Do you have any difficulty in finding instructors who have a special interest  
    or knowledge of science and engineering in addition to the usual qualifi-  
    cations of teachers of modern foreign languages?
- 8) What is your attitude toward offering courses dealing with scientific texts  
    in French                      German                      Spanish?

About 70 per cent of the schools have answered the questionnaire and from these replies I am able to give the following data:

1) Scientific French is offered in about  $\frac{2}{5}$  of the schools and scientific German in about  $\frac{3}{5}$  of the schools, the  $\frac{2}{5}$  offering scientific French being in almost every case schools where scientific German is offered; scientific Spanish is offered in about  $\frac{1}{6}$  of the schools.

2) Scientific French is required for a degree in about  $\frac{1}{5}$  of the schools while scientific German is required in about  $\frac{1}{4}$  of the schools. There are three schools requiring a choice between scientific French and scientific German. Scientific Spanish is nowhere required for a degree although there are five schools where a choice between scientific French, German and Spanish will satisfy the language requirement. There are three schools requiring a choice between French, German and Spanish where the work must not be scientific. Only about half of the  $\frac{1}{5}$  requiring scientific

French are schools which at the same time are included in the 1/4 requiring scientific German. These fractions will be better understood by reference to the following lists:

*Schools requiring scientific French*

Rensselaer Polytechnic Institute (Troy, N. Y.)  
Case School of Applied Science (Cleveland, Ohio)  
Pennsylvania State College  
The Alaska Agricultural College and School of Mines  
Agricultural and Mechanical College of Texas  
Georgia School of Technology  
University of Kansas  
Washington University (St. Louis, Mo.)

*Schools requiring scientific German*

Bucknell University (Lewisburg, Pa.)  
Syracuse University  
Lafayette College (Easton, Pa.)  
Northeastern University  
Union College (Schenectady, N. Y.)  
University of Arizona  
University of Utah  
Purdue University  
University of Michigan  
Tufts College (Mass.)  
University of Maine  
University of Maryland

*Schools requiring scientific French and scientific German*

University of Cincinnati  
California Institute of Technology  
The State University of Iowa  
Lewis Institute (Chicago, Ill.)  
Virginia Polytechnic Institute  
North Carolina State College of Agriculture and Engineering  
Massachusetts Institute of Technology  
Lehigh University (Bethlehem, Pa.)

*Schools requiring choice between scientific French and scientific German*

Lowell Textile School  
Iowa State College  
Oklahoma Agricultural and Mechanical College

*Schools requiring choice between scientific French, German and Spanish*

The Polytechnic Institute of Brooklyn  
Rose Polytechnic Institute (Terre Haute, Ind.)  
Stevens Institute of Technology (Hoboken, N. J.)  
Towne Scientific School of the University of Pennsylvania  
Moore School of Electrical Engineering of the University of Pennsylvania.

The requirement in scientific French and German applies to students of chemistry, physics and metallurgy and in addition, in scientific French, to students of architecture and electrical engineering.

3) The prerequisites for these scientific courses are usually two years of high school or one year of college preparation in the language in question.

4) These scientific courses are offered from one to five hours a week for a school year; in by far the majority of cases three hours a week.

5) In about  $2/3$  of the schools offering scientific French, the study of literature is not undertaken. This same fraction applies in the case of schools offering scientific German, while in the case of Spanish, there is much less emphasis on the scientific language; some of the schools offer courses in industrial and commercial Spanish.

6) In about  $2/3$  of the schools offering scientific French or scientific German, no composition work is done and emphasis seems to be laid entirely on acquiring a reading knowledge of the technical language. In the case of Spanish, more attention seems to be paid to composition.

7) There seems to be a general agreement that it is hard to find men so equipped. In general, the interests of the teacher of modern foreign languages do not fall in this direction but rather in the field of art and literature. Some schools claim that they can get around this difficulty by using simple and elementary material taught by a well informed man of general culture. One head of a modern language department says, "As a rule we must confine our reading in scientific courses to such subjects as are understood by an instructor who has not specialized in science. When the subject gets too technical for us, we stay out. But the material we read gives our students a good working vocabulary along scientific lines." On the other hand, there are several schools where scientific French and German are taught by professors of chemistry or of metallurgy with very satisfactory results, after the elementary instruction has been given by the language department. One professor has even "offered to write a grammar, in which I should guarantee that no idea other than electricity should be allowed to enter the student's vocabulary: I have a dynamo, you have a circuit breaker, he has an armature, etc."

8) The attitude is generally favorable; many who look with favor upon the work do not have the time in their curricula. In the case of French, some think that a general vocabulary suffices, that literary French provides an adequate basis for scientific reading because the French scientific vocabulary is almost the same as the English and not nearly so involved as the German. A certain professor of French believes that "a foundation of two years of French will enable a student to read scientific French fairly well; not perhaps immediately, but after a little practice." One dean thinks that translations make the knowledge of French unnecessary. There are several complaints at the lack of a suitable text in French. These arguments are not urged against scientific German, but one dean prefers to give his students an idea of the civilization, culture and literature of Germany rather than to give them training in technical terminology. In the case of Spanish there is more of a feeling that it is not essential and therefore, not justifiable. One language professor in an important engineering school says, "As to the technical student taking Spanish, I think it much more important that he should know the geography of Spain and South America and the various shades of psychology of its various peoples than to know the precise equivalent in Spanish of, for example, 'bevel gear'." Some schools urge Spanish for their students in mining engineering. There is also a complaint at the lack of a suitable text in Spanish.

One man states that in scientific language courses "students show a more vital interest in getting a good reading knowledge of the language than others." Another says, "Students find scientific courses interesting and elect them over the literary courses." On the other hand, it is argued that engineering courses are already sufficiently narrow and that therefore, foreign language work should be cultural. One dean says that experience has led them to give up this work, and offers the following explanation. "After trying out such courses, we are convinced that they are far less effectual than the regular courses in modern languages taught without any bias whatsoever. We encourage our men to learn at least one modern language and to acquire a conversational as well as a literary familiarity with it."

One dean, a chemical engineer with considerable bibliographical experience, advises Russian as next in importance to German!

What is the value and import of these findings?

The fact that scientific French is already offered in  $\frac{2}{5}$  and scientific German in an additional  $\frac{1}{5}$  (i. e.  $\frac{3}{5}$ ) of the technical schools of the United States and that scientific French is required in  $\frac{1}{5}$  and scientific German in about  $\frac{1}{4}$  of these schools (although about half of the  $\frac{1}{5}$  and almost half of the  $\frac{1}{4}$  represent the same schools), along with the fact that the reason alleged by most of the  $\frac{3}{5}$  not offering scientific French and the  $\frac{2}{5}$  not offering scientific German for so doing, is the lack of time in their curricula, alone indicates that the teaching of scientific French and German is on an extremely sound footing.

It is unfortunate that an additional year of literary work is not imposed as a prerequisite for these courses, for such an arrangement would satisfy the demand for a broader cultural training and at the same time establish a firmer basis for the subsequent scientific reading. It would seem that the attempt to read both literary and scientific French and German in the second year could not lead to any very satisfactory approach toward either goal.

The tendency to omit composition work in scientific courses seems quite commendable. Engineers will have to read scientific French and German but few will ever be called upon to write articles in these languages.

Of the two methods offered for overcoming the difficulty of obtaining language instructors with a knowledge of science, it would seem that the one by which language teaching is entrusted to chemists and metallurgists, although proving successful in particular instances, would not be good general practice. It is obvious that in general; men who have become experts in science and engineering, have not had the time to become language experts. The other method, viz., to have this work done by language experts who are at the same time men of general culture (and I take this to mean, for the most part, graduates of American colleges, where a certain amount of science is required) seems to come nearer to a satisfactory solution of the problem. All these men need is interest in this type of work and the will to do it. If there is a genuine demand for this kind of teachers, and I think it can be shown that there is, it is evidently incumbent on a certain portion of modern language teachers to fit themselves to



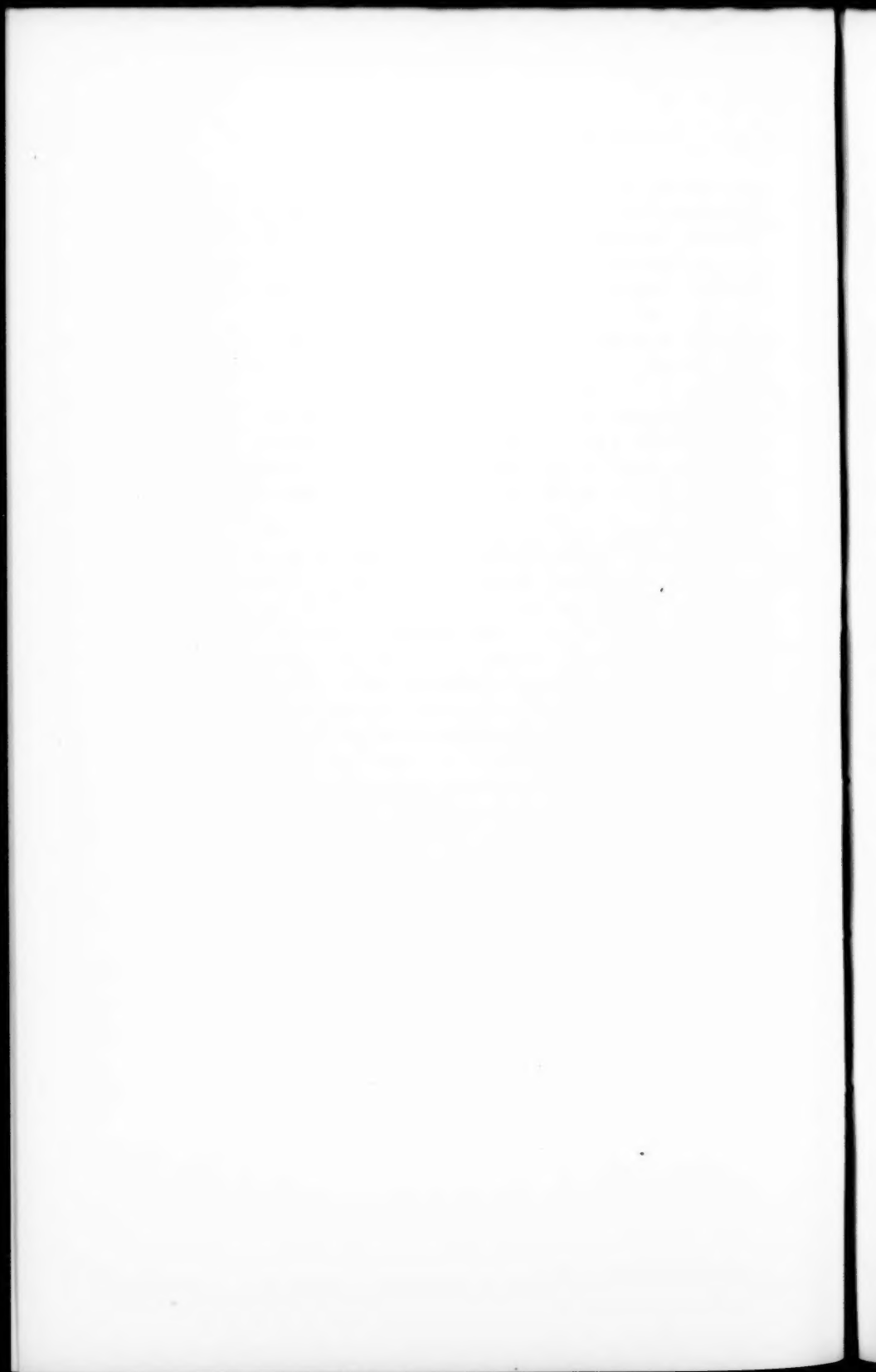
fill the demand and thereby seize opportunities that otherwise might not be open to them. The professor quoted above who confines himself to subjects that are not too technical and who, nevertheless, gives his students a good working technical vocabulary, seems to offer a worthy method, one that might be set up at least as a tentative goal that should be easily attained.

This lack of adequate teachers for scientific modern language courses cannot be urged against the usefulness and need of such courses. If the need is there, it must be satisfied. To those who argue that a general vocabulary is sufficient for reading scientific French because the technical vocabulary in French is the same as the English, I will answer with a half dozen words chosen from one page of a French popular scientific magazine: *groupe, essence, bandage, bobine, commutateur, centrale*. These words mean respectively: *unit, gasoline, tire, coil, switch, power-house*; would it be anything but nonsense to translate them by their cognate English forms? These examples can be multiplied indefinitely, not to speak of idiomatic expressions such as *mettre en marche, mettre au point, venir de fonte avec*, which are scarcely ever encountered in literary French. The argument that translations make the study of modern languages unnecessary does not seem to take into consideration the question of periodicals, one of the most important forms of scientific literature. The argument that a good text is lacking in scientific French seems no more valid than the argument of the lack of teachers. Furthermore, the indications are that more than one up-to-date scientific text will soon be forthcoming. There are already several very good texts in German. Next comes the argument that engineering courses are already too narrow and that language work should be used to broaden the student's cultural background by revealing to him the civilization and culture of a foreign people. Let me point out here that it is a mistake to think that the study of scientific French or scientific German must be limited to a study of technical terminology. Without wishing to enter into a discussion of the tendency to extreme specialization in American technical schools, it seems to me that the student can get acquainted with the civilization of a foreign land by studying its accomplishments in science and engineering and that the broadening influence of this knowledge will be as effective as it would be through the study of literature. Could anything be more

broadening and inspiring than to read about the lives and the contribution to the progress of modern civilization, of Lavoisier, Ampère, Pasteur, Pierre Curie, etc., etc. Furthermore, the incentive for the student to study the foreign language is increased by the fact that the content of the scientific language courses has a greater appeal to his interest, which is a matter of the first importance in pedagogy. As was quoted above, students take a more vital interest in scientific courses and elect them over the literary courses.

And last but not least: the student of science and engineering cannot afford to be ignorant of what his colleagues in France and Germany are doing, and the more intimate his knowledge of their activities is, the greater bid will he make for success in his own work.

*University of Pennsylvania.*



## SI LES GRENOUILLES ÉTAIENT AUSSI GROSSES QUE DES BŒUFS, OU LES BŒUFS

By F. J. KUENY

A READER of the JOURNAL recently asked the following question:

As regards the use of the word *comme*, why do we so often find a partitive where one would naturally expect a general noun? We find,—“Il fait *comme les* grands seigneurs.” This seems natural, but in one recent text I find,—“Il est fragile *comme du* verre,” and in another,—“Si les grenouilles étaient grosses *comme des* bœufs, elles seraient bien laides.” Surely all “verre” is “fragile” and all “bœufs” “gros” to a “grenouille.” Just below this latter I find,—“Si elles étaient aussi grosses *que les* bœufs” . . . Several here who are discussing the question cannot see the difference. Is there any grammatical point at the root of it? When I find,—“Il est froid *comme* glace,” I can understand it as the omission of article or partitive is so frequent. But I always like when possible to have an explanation based on grammatical reasons.

“Crois-moi, ce que je vais te dire est bête *comme* chou, vieux *comme les* rues” . . . (PAUL GÉRALDY et ROBERT SPITZER, *Si je voulais* . . . III, vii. 22 mai 1924.) The question is not whether all streets are old and all glass breakable, for grammar studies neither glass nor the streets, it studies the language of man, that is, the expression of human thought. As I say of a man,—“C’est un éléphant,” I may say,—“Cet individu est fort *comme* un bœuf.” The plural of “un” is “des,” hence: “Ce sont des éléphants. Ces individus sont forts *comme des* bœufs, aussi forts *que des* bœufs.” The author who wrote,—“Si les grenouilles étaient grosses *comme des* bœufs,” used the plural of “grosse *comme* un bœuf.” When he wrote,—“Si les grenouilles étaient aussi grosses *que les* bœufs,” he had in mind on the one side “les grenouilles en général, l’espèce des grenouilles,” and on the other “les bœufs en général, l’espèce des bœufs”; he did not compare “des grenouilles” and “des bœufs,” but “les grenouilles” and “les bœufs.” It is possible, however, to compare “une grenouille” and even “la grenouille” with “un bœuf,” and the author would have been justified in writing,—“Si les grenouilles étaient aussi grosses *que des* bœufs.”

In the old language, the article was not so extensively used as it is in modern French. An expression like "froid comme glace" is a reminiscence of the past, and so are:

battre comme plâtre, blanc comme neige, briser comme verre, connaître comme pain, doux comme miel, dru comme grêle, dur comme fer, s'entendre comme larrons en foire, fraîche comme rose au printemps, grossier comme pain d'orge, sec comme pendu, triés comme pois gris sur un volet.

For one reason or another, the author may "remember" the old form or he may modernize the phrase. Thus "briser comme verre," becomes "casser comme un verre" in the following:

Si quelqu'un osait me suggérer des soupçons sur sa fidélité, je le casserais comme un verre. DARTOIS, *Deux Systèmes*, I, viii. (1840.)

Joseph Bédier writes in *le Roman de Tristan et d'Iseult*:

Une chemise blanche comme la neige. P. 56.

Une chemise blanche comme neige. P. 57.

Son encolure semblait d'abord plus blanche que neige, sa croupe plus verte que feuille de trèfle, l'un de ses flancs rouge comme l'écarlate, l'autre jaune comme le safran, son ventre bleu comme le lapis-lazuli. P. 151.

Plus blanc que fleur de lis. P. 124.

Plus blanche que neige en février, plus vermeille que rose. P. 182.

When an article is used, the mind has a choice between the various kinds of articles. I may compare the color of an object with the red of a cloth formerly called "scarlet." I may say that the object is like (the material called) scarlet, or that it is like (a piece of) scarlet. Bédier chose the first alternative, and Scarron the second:

(L'Olive, administrant une fessée à Ragotin,) en moins de rien les rendit rouges comme de l'écarlate. SCARRON, *le Roman comique*. II, vii.

Similarly, I may compare a man's character either with the metal called gold, or with a nugget of gold:

—Voyons, dit d'Artagnan, soyez franc, Porthos.

—Comme l'or. DUMAS, *le Vicomte de Bragelonne*. In-18. T. IV, p. 89.

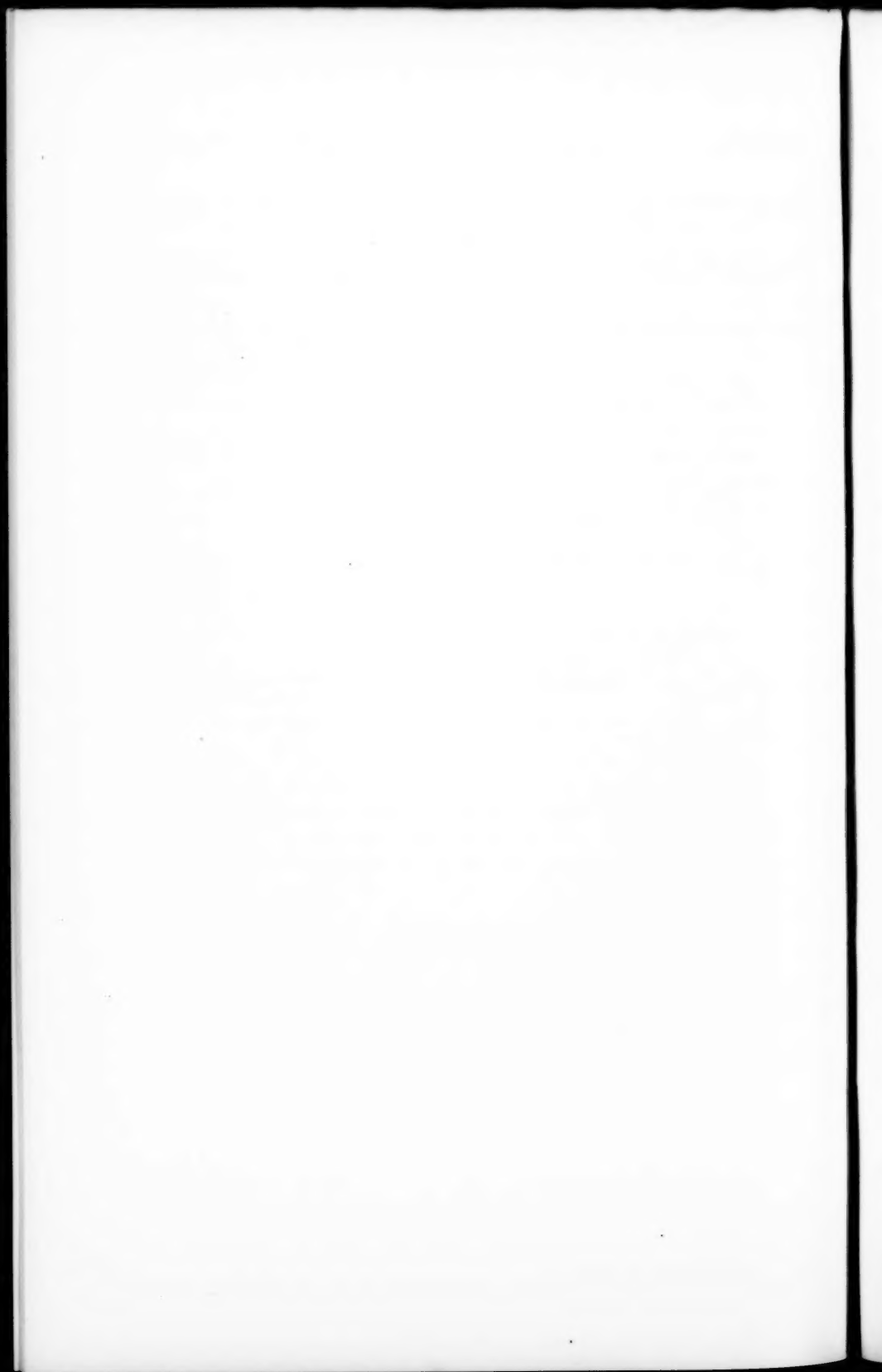
Franche comme de l'or et bonne comme du pain blanc, voilà ce que t'es.

GERMAINE ACREMANT, *la Hutte d'acajou*. La Petite Illustration, p. 56.

The people who speak these phrases do not spend so much time pondering them as we do here. They are guided by their habits

and by the habits, that is, the idioms, of their language. Some idioms are rigid, others are more or less elastic; "dur comme fer," "sec comme du bois," "grand comme la main," "amis comme le gant et la main," "souple comme un gant," "fin comme l'ambre," "fin comme le musc," "franc comme l'acier," "franc comme l'osier," "méchant comme un âne rouge," "malheureux comme les pierres," "ennuyeux comme les mouches," "ennuyeux comme un jour de pluie," "sain comme son œil," "froid comme un four miné," "froid comme une corde à puits," "ignorant comme une carpe," "innocent comme une petite pensionnaire," "joli comme un cœur," "beau comme un astre," "sourd comme un pot," etc., etc. are, and should be treated as, idiomatic and picturesque superlatives.

*University of Maine.*





## Notes and News

### READING MATERIAL FOR THE HIGH SCHOOL FRENCH COURSE<sup>1</sup>

#### DICTIONARIES AND ENCYCLOPEDIAS

Atlas Larousse	Larousse	Paris
"La France"	Larousse	Paris
Larousse Universel 2 vols.	Larousse	Paris
Petit Larousse	Larousse	Paris. Imported by D. C. Heath.

#### PERIODICALS

Les Annales illustrées	Paris
Je Sais tout	Paris
Lectures pour tous	Paris
Le Petit Journal	Doubleday, Page. New York.
La Science et la Vie	Paris

#### ELEMENTARY BOOKS (First and Second Year).

##### FOREIGN PUBLICATIONS

#### ART JUVENILES WITH TEXT

L'Alsace Heureuse	Hansi	Floury	Paris
La Belle Histoire que voilà	Hellé		Paris
Bonaparte	Montorgueil	Dutton	
Chansons de France	Boutet de Monvel	Plon Nourrit	Paris
Henri IV	Illustré par Vogel.	Imported by Dutton.	
Le Pays d'Alsace	Hansi	Floury	Paris
Jeanne d'Arc	Boutet de Monvel	Plon Nourrit	Paris
Le Paradis tricolore	Hansi	Floury	Paris
Richelieu	Illustré par Leloir.	Imported by Dutton.	
Le Roi Soleil	Illustré par Leloir.	Imported by Dutton.	
Vieilles Chansons	Boutet de Monvel	Plon Nourrit	Paris

#### BIBLIOTHÈQUE ROSE, HACHETTE, PARIS.

Après la Pluie, le Beau Temps	Mme. de Ségur	Graine de Mousse	Fleuriot
L'Auberge de l'Ange Gardien	Mme. de Ségur	Grand Cœur	Fleuriot
L'Avenir de Suzette	Souigny	Jean qui grogne et	
Bigarette	Fleuriot	Jean qui rit	Mme. de Ségur
Les Bons Enfants	Mme. de Ségur	Les Malheurs	
	de Sophie		Mme. de Ségur

<sup>1</sup> This list was collected and classified by Professor Arthur G. Bovée, Miss Katharine Slaughter, Miss Ethel Preston, Mrs. A. Marie Côté Weaver, Mlle. Ines de Parisot and Miss Margery Ellis of the French Department of the University High School and School of Education of the University of Chicago in the year 1922-1923

Un Bon Petit Diable	Mme. de Ségur	Le Mauvais Génie	Mme. de Ségur
Bouche en cœur	Fleuriot	Mémoires d'un Ane	Mme. de Ségur
La Case de l'Oncle Tom	Stowe	Pauvre Blaise	Mme. de Ségur
La Chance de Gisèle	Souvigny	Petit chef de famille	Fleuriot
Comédies et Proverbes	Mme. de Ségur	Petite Duchesse	Fleuriot
Contes de fées	Perrault	Les Petites Filles	
En Congé	Fleuriot	modèles	Mme. de Ségur
Un Enfant gâté	Fleuriot	Petite Mioche	Souvigny
François le Bossu	Mme. de Ségur	Plus tard	Fleuriot
Le Général Dourakine	Mme. de Ségur	Quel Amour d'enfant	Mme. de Ségur
Gildas l'intraitable	Fleuriot		

## ELEMENTARY BOOKS

## AMERICAN TEXTS

Le Beau Pays de France.....	Spink.....	Ginn and Co.
Le Chevalier de Blanchefleur.....	Hutchinson..	D. C. Heath and Co.
Contes de fées.....	Joynes.....	D. C. Heath
Dramatic French Reader.....	Ashléman.....	Flanagan
Drames et Comédies.....	Duprès.....	American Book Co.
Easy French.....	Snow and Lebon.....	D. C. Heath
Elementary Scientific French Reader.....	Davies.....	D. C. Heath
L'Enfant de la lune.....	Mairet.....	American Book Co.
Fifteen French Plays.....	François.....	Allyn and Bacon
La France pittoresque.....	Duprès.....	Scribners
French Plays for Children.....	Spink.....	D. C. Heath
A French Reader.....	Ballard.....	Scribners
French Reader for Beginners.....	Wooley and Bourdin..	D. C. Heath
Jean and Marie.....	Byrns.....	Benj. H. Sanborn
Lectures faciles pour commençants.....	Lazare.....	Ginn and Co.
La Mère Michel et son chat.....	La Bédollière.....	D. C. Heath
Monsieur le Vent et Madame la Pluie.....	Musset.....	Henry Holt
La Neuvaïne de Colette.....	Schultz.....	American Book Co.
Petits Contes de France.....	Méras and Roth.....	American Book Co.
La Tâche du Petit Pierre.....	Mairet.....	D. C. Heath

## INTERMEDIATE BOOKS (Second and third years).

## FOREIGN PUBLICATIONS

L'Amérique du Sud.....	Jules Verne.....	Hachette
Les Anglais au pôle sud.....	Jules Verne.....	Hachette
L'Australie.....	Jules Verne.....	Hachette
Autour de la Lune.....	Jules Verne.....	Hachette
Aventures du Capitaine Hatteras.....	Jules Verne.....	Hachette
Bijou.....	Gyp.....	Nelson
Un Capitaine de vingt ans.....	Jules Verne.....	Hachette
César Cascabel.....	Jules Verne.....	Hachette

Le Chancellor.....	Jules Verne.....	Hachette
Cigale en Chine.....	Paul d'Ivoi.....	Boivin
Les Cinq Cents Millions de la Begum.....	Jules Verne.....	Hachette
Les Cinq Sous de Lavarède.....	Paul d'Ivoi.....	Boivin
Le Corsaire Triplex.....	Paul d'Ivoi.....	Boivin
Les Déserts de glace.....	Jules Verne.....	Hachette
Le Docteur Mystère.....	Paul d'Ivoi.....	Boivin
Le Docteur Ox.....	Jules Verne.....	Hachette
Don Quichotte.....	Cervantes.....	Flammarion
Les Douze Filles de la Reine Mab.....	(Six authors).....	Hachette
Les Enfants du Capitaine Grant.....	Jules Verne.....	Hachette
Face au Drapeau.....	Jules Verne.....	Hachette
Les Fiancées merveilleuses.....	Jérôme Doucet.....	Hachette
Les Frères Kip.....	Jules Verne.....	Hachette
Les Jolis Contes de Noël.....	(Six authors).....	Flammarion
Le Mariage de Chiffon.....	Gyp.....	Nelson
Michel Strogoff.....	Jules Verne.....	Hachette
Mon Oncle Benjamin.....	Tillier.....	Nelson
Mon Oncle et mon Curé.....	Jean de la Brète.....	Nelson
Paul et Virginie.....	Bernardin de Saint Pierre.....	Nelson
De la Terre à la lune.....	Jules Verne.....	Hachette
Le Tour du monde en 80 jours.....	Jules Verne.....	Hachette
Vingt Mille Lieues sous les mers.....	Jules Verne.....	Hachette
Le Voyage autour de ma chambre.....	Maistre.....	Nelson

## INTERMEDIATE BOOKS AMERICAN TEXTS

L'Abbé Daniel.....	Theuriet.....	Scribners
Aux Etats-Unis.....	Monvert.....	Allyn and Bacon
Le Barbier de Séville et Le Mariage de Figaro.....	Beaumarchais.....	E. P. Dutton
Le Barbier de Séville.....	Beaumarchais.....	Ginn and Co.
La Belle France.....	Monvert.....	Allyn and Bacon
La Belle Nivernaise.....	Daudet.....	Ginn and Co.
Le Berger et le Proscrit.....	Porchat.....	Oxford Press
Ça et là en France.....	Cramer.....	American Book Co.
La Cagnotte.....	Labiche et Delacour.....	D. C. Heath
Carnet de campagne d'un officier.....	Nicolas.....	Benj. H. Sanborn
Le Chevalier de Maison-Rouge.....	Dumas.....	American Book Co.
Le Chien de Brisquet.....	Syms.....	American Book Co.
Le Chien du capitaine.....	Enault.....	D. C. Heath
La Clef d'or et les Flèches magnifiques.....	Mairet.....	American Book Co.
Le Comte Kostia.....	V. Cherbuliez.....	Longmans, Green
Contes bleus.....	Laboulaye.....	D. C. Heath
Contes divers.....	Harvitt.....	Scribners
Contes et Nouvelles des meilleurs auteurs contemporains.....	Lazare.....	Ginn and Co.
Criquette Noiraud.....	Halévy.....	Modern Lang. Press
Deux Contes.....	Méry.....	Oxford Press

Les Deux Sourds.....	Moinaux.....	D. C. Heath
Easy Standard French.....	François.....	American Book Co.
L'Eclusier.....	E. Souvestre.....	Longmans, Green
Elementary Reader of French History.....	Josselyn and Talbot	Ginn and Co.
L'Enfant des Grenadiers.....	Soulier.....	Oxford Press
L'Eté de la Saint Martin.....	Meilhac et Halévy.....	Ginn and Co.
L'Evasion du duc de Beaufort.....	Dumas.....	D. C. Heath
L'Expédition de Bonaparte en Egypte.....	Thiers.....	D. C. Heath
Extraits de journaux et revues.....	Kenngott.....	Modern Lang. Press
La Famille de Germandre.....	Sand.....	Ginn and Co.
La Fée des grèves.....	Féval.....	Ginn and Co.
Fleurs de France.....	Fontaine.....	D. C. Heath
Fontenoy.....	Margueritte.....	Longmans, Green
Le Français et sa Patrie.....	Talbot.....	Benj. H. Sanborn
La France en guerre.....	Genestoux.....	Allyn and Bacon
La France éternelle.....	Méras.....	American Book Co.
La France nouvelle.....	Talbot.....	Benj. H. Sanborn
French Reader.....	Wooley and Bourdin	D. C. Heath
French Songs.....	Walter and Ballard.....	Scribners
Gil Blas.....	Lesage.....	American Book Co.
La Grammaire, et le Baron de Fourchevif.....	Labiche.....	Ginn and Co.
Graziella.....	Lamartine.....	D. C. Heath
Histoire de France.....	Lavisse.....	D. C. Heath
Histoires d'animaux.....	Dumas.....	Longmans, Green
Histoire d'un Conscrit de 1813.....	Erckmann-Chatrian	Ginn and Co.
L'Histoire d'un paysan.....	Erckmann-Chatrian.....	D. C. Heath
Historical French Reader.....	Weill.....	American Book Co.
Historiettes modernes.....	Fontaine.....	D. C. Heath
L'Homme vert et autres contes de fées.....	J. S. Wolff.....	E. P. Dutton
Innocent au collège.....	Séguir.....	Oxford Press
Jeanne d'Arc.....	Lamartine.....	D. C. Heath
La Jeune Sibérienne.....	Maistre.....	Ginn and Co.
Le Juif Polonais.....	Erckmann-Chatrian.....	D. C. Heath
Légendes de Noël.....	Lenôtre.....	E. P. Dutton
La Lettre chargée.....	Meilhac et Halévy.....	Ginn and Co.
Les Lunettes de grand'maman.....	Perrault.....	Henry Holt
Madame Thérèse.....	Erckmann-Chatrian.....	Henry Holt
La Main malheureuse.....	Guerber.....	D. C. Heath
Un Mariage d'amour.....	Halévy.....	Henry Holt
Marie-Louise.....	Guerber.....	D. C. Heath
Mémoires d'un collégien.....	Laurie.....	D. C. Heath
La Mère de la marquise et la fille du chanoine.....	About.....	Ginn and Co.
Modern French Stories.....	Hatheway.....	American Book Co.
Mon Oncle et mon Curé.....	La Brète.....	D. C. Heath
Monte Cristo.....	Dumas.....	D. C. Heath
La Montre du Doyen.....	Erckmann-Chatrian.....	

Longmans, Green

Napoléon.....	Fortier.....	Ginn and Co
La Nouvelle France.....	Schoell.....	Henry Holt
L'Oncle Sam en France.....	Cardon.....	Henry Holt
Le Paris d'aujourd'hui.....	Schoell.....	Henry Holt
Paul et Virginie.....	Bernardin de Saint Pierre.....	E. P. Dutton
La Petite Princesse.....	Mairet.....	American Book Co.
La Petite Ville.....	Picard.....	Ginn and Co.
Le Petit Tailleur Bouton.....	Génin.....	D. C. Heath
Les Plus Jolis Contes de fées.....	Lazare.....	Ginn and Co.
La Poudre aux Yeux.....	Labiche et Martin.....	Henry Holt
Pour la Patrie et autres contes d'enfants.....	J. S. Wolff.....	E. P. Dutton
Premières Lectures en prose et en vers.....	Lazare.....	Ginn and Co.
Preparatory French Reader.....	Super.....	D. C. Heath
Les Prisonniers du Caucase.....	Maistre.....	Ginn and Co.
Quatre Contes.....	Perrault.....	Oxford Press
Quatre-Vingt-Treize.....	Hugo.....	Ginn and Co.
Les Ravageurs.....	Fabre.....	Benj. H. Sanborn
Récits de guerre et de révolution.....	Minssen.....	D. C. Heath
Le Retour des soldats.....	Maloubier.....	Allyn and Bacon
Le Roi des Montagnes.....	About.....	D. C. Heath
Rosalie et le chauffeur.....	Maurey.....	Ginn and Co.
Sans Famille.....	Malot.....	D. C. Heath
Scènes et Récits de la Grande Guerre.....	Michaud.....	D. C. Heath
Scientific French Reader.....	Herdler.....	Ginn and Co.
Une Tâche d'encre.....	Bazin.....	Ginn and Co.
Tartarin de Tarascon.....	Daudet.....	Ginn and Co.
Trente et Quarante.....	About.....	Longmans, Green
Trois Contes.....	Rosely and Bischer.....	Modern Lang. Press
Trois Contes de Noël.....	Renard.....	Ginn and Co.
Les Trois Mousquetaires.....	Dumas.....	Ginn and Co.
La Tulipe noire.....	Dumas.....	D. C. Heath
Vent d'ouest.....	Meilhac et Halévy.....	Ginn and Co.
Vingt Ans après.....	Dumas.....	Ginn and Co.
Le Voyage de M. Perrichon.....	Labiche et Martin.....	Ginn and Co.
Waterloo.....	Erckmann-Chatrian.....	D. C. Heath
L'Abbé Constantin.....	Halévy.....	Ginn and Co.

## ADVANCED BOOKS (Third and fourth years)

## FOREIGN PUBLICATIONS

L'Aiguille creuse.....	Leblanc.....	Hachette
Arsène Lupin, gentleman cambrioleur.....	Leblanc.....	Hachette
Arsène Lupin contre Sherlock Holmes.....	Leblanc.....	Hachette
Le Capitaine Fracasse.....	Gautier.....	Nelson
Les Confidences d'Arsène Lupin.....	Leblanc.....	Hachette
Les Derniers Tours du Fort de Vaux.....	Bordeaux.....	Nelson

Eve victorieuse.....	Coulevain.....	Nelson
Les Frontières du cœur.....	Margueritte.....	Nelson
BIBLIOTHÈQUE LA LISEUSE		
Aimer quand même.....	La Brète.....	Plon Nourrit
Jolie Propriété à vendre.....	Gréville.....	Plon Nourrit
Laurence Albani.....	Bourget.....	Plon Nourrit
Mal du pays.....	Aigueperse.....	Plon Nourrit
Le Mauvais Pas.....	Gachons.....	Plon Nourrit
La Méprise de Colette.....	Le Maire.....	Plon Nourrit
Petite Princesse.....	Gréville.....	Plon Nourrit
Pour Sauver la Reine.....	Lion.....	Plon Nourrit
A la Recherche d'une perle.....	Besançon.....	Plon Nourrit
Le Nez d'un notaire.....	About.....	Nelson
La Robe de laine.....	Bordeaux.....	Nelson
Roman d'un brave homme.....	About.....	Hachette
Les Roquevillards.....	Bordeaux.....	Nelson
Le Siège de Paris.....	Sarcey.....	Nelson

## ADVANCED BOOKS. AMERICAN TEXTS

Âbeille.....	Anatole France.....	D. C. Heath
L'Ancien Régime.....	Taine.....	D. C. Heath
Andromaque.....	Racine.....	Ginn and Co.
L'Anneau d'Argent.....	Bernard.....	Macmillan
Atala.....	Chateaubriand.....	D. C. Heath
Athalie.....	Racine.....	D. C. Heath
L'Avare.....	Molière.....	Macmillan
Les Aventures du dernier Abencerage.....	Chateaubriand	American Book Co.
Le Blé qui lève.....	Bazin.....	Henry Holt
Le Bourgeois Gentilhomme.....	Molière.....	Ginn and Co.
Le Cachet rouge.....	Vigny.....	D. C. Heath
Les Caractères.....	La Bruyère.....	D. C. Heath
Carmen and other Stories.....	Mérimée.....	Ginn and Co.
La Chanson de Roland.....		Macmillan
Charles XII.....	Voltaire.....	Macmillan
Chronique du règne de Charles IX.....	Mérimée.....	D. C. Heath
La Chute.....	Hugo.....	D. C. Heath
Le Cid.....	Corneille.....	Ginn and Co.
La Cigale chez les fourmis.....	Legouvé et Labiche.....	
American Book Co.		
Cinq Scènes de la Comédie Humaine.....	Balzac.....	D. C. Heath
Colette Baudoche.....	Barrès.....	Henry Holt
Contemporary French Writers.....	Mellé.....	Ginn and Co.
Contes Bretons.....	Le Braz.....	Henry Holt
Contes choisis.....	Balzac.....	D. C. Heath
Contes choisis.....	Bazin.....	D. C. Heath
Contes choisis.....	Maupassant.....	Henry Holt
Contes de la France contemporaine.....	Daniels.....	D. C. Heath

Contes des romanciers naturalistes.....	Dow and Skinner.....	D. C. Heath
Contes et Saynètes.....	Colin.....	Ginn and Co.
Contes extraits de Myrrha.....	Lemaitre.....	D. C. Heath
Conteurs français d'aujourd'hui.....	Michaud.....	D. C. Heath
Le Crime de Sylvestre Bonnard.....	Anatole France.....	D. C. Heath
Le Curé de Tours.....	Balzac.....	D. C. Heath
Cyrano de Bergerac.....	Rostand.....	Henry Holt
La Débâcle.....	Zola.....	D. C. Heath
Dix Contes.....	Coppée.....	D. C. Heath
Dix contes modernes.....	Potter.....	Ginn and Co.
Dosia.....	Gréville.....	D. C. Heath
Le Duel.....	Lavedan.....	Henry Holt
Esther.....	Racine.....	D. C. Heath
L'Étincelle.....	Pailleron.....	Henry Holt
Eugénie Grandet.....	Balzac.....	D. C. Heath
Extraits choisis.....	Bourget.....	Ginn and Co.
Fables.....	La Fontaine.....	Ginn and Co.
Fabliaux et Contes du Moyen Age.....	Tarsot.....	D. C. Heath
Les Femmes savantes.....	Molière.....	D. C. Heath
Les Fourberies de Scapin.....	Molière.....	D. C. Heath
La France contemporaine.....	Taine.....	American Book Co.
La France et sa Civilisation.....	Lanson et Desseignet.....	D. C. Heath
French Short Stories of Today.....	Watson.....	Scribners
Le Gendre de M. Poirier.....	Augier.....	D. C. Heath
Gil Blas.....	Lesage.....	D. C. Heath
Hernani.....	Hugo.....	D. C. Heath
Jettatura.....	Gautier.....	D. C. Heath
Le Jeu de l'amour et du hasard.....	Marivaux.....	D. C. Heath
Lettres.....	Sévigné.....	Ginn and Co.
Lettres de mon moulin.....	Daudet.....	D. C. Heath
Le Livre de mon ami.....	Anatole France.....	Henry Holt
La Lyre française.....	Masson.....	Macmillan
Le Malade imaginaire.....	Molière.....	Ginn and Co.
La Mare au diable.....	Sand.....	Ginn and Co.
Marraine de guerre.....	Michelet.....	Macmillan
Ma Sœur Henriette.....	Renan.....	Henry Holt
Le Meunier d'Angibault.....	Sand.....	American Book Co.
Le Misanthrope.....	Molière.....	D. C. Heath
Les Misérables.....	Hugo.....	D. C. Heath
Modern French Lyrics.....	Bowen.....	D. C. Heath
Le Monde où l'on s'ennuie.....	Pailleron.....	Ginn and Co.
Neuf Contes choisis.....	Daudet.....	Henry Holt
Notre Dame de Paris.....	Hugo.....	Ginn and Co.
Les Oberlé.....	Bazin.....	Henry Holt
Les Pattes de mouche.....	Sardou.....	D. C. Heath
Pêcheur d'Islande.....	Loti.....	Ginn and Co.
Le Père Goriot.....	Balzac.....	D. C. Heath



Le Petit Chose.....	Daudet.....	Ginn and Co.
Un Philosophe sous les toits.....	Souvestre.....	D. C. Heath
Les Plaideurs.....	Racine.....	D. C. Heath
Les Précieuses ridicules.....	Molière.....	Ginn and Co.
La Princesse lointaine.....	Rostand.....	D. C. Heath
La Question d'argent.....	Dumas fils.....	D. C. Heath
Ramuntcho.....	Loti.....	D. C. Heath
Les Romanesques.....	Rostand.....	Ginn and Co.
Ruy Blas.....	Hugo.....	D. C. Heath
Trois Comédies.....	Musset.....	D. C. Heath
Voyage en Espagne.....	Gautier.....	D. C. Heath

ENROLLMENT IN THE DIFFERENT FOREIGN LANGUAGES  
IN SENIOR HIGH SCHOOLS  
NEW YORK CITY, OCTOBER, 1924

Terms	L	II	III	IV	V	VI	VII	VIII	Totals
French.....	7608	5654	7070	5061	2853	2006	270	132	30,654
German.....	1839	1205	1104	810	366	163	32	11	5,530
Greek.....	63	24	33	28	19	4			171
Italian.....	313	217	181	131	52	39	14	3	950
Latin.....	6889	5005	4864	4006	2440	1771	380	235	25,590
Spanish.....	9220	5850	4996	3821	1715	1816	296	168	27,882

Grand Total—Foreign Languages—90,777

Grand Total—Modern Languages—65,016

As compared with last year's figures, the total enrollment in modern languages is 2411 more than last spring. It will be noted that third term French is high when compared with third term Spanish, although first term Spanish is 1600 above first term French. This may be explained by the fact that students who come from junior high schools if they successfully complete the course there enter third term in the senior high schools and in these lower schools French has far larger registration than Spanish. In connection with these registration figures it must also be remembered that in the commercial high schools only students with a grade of "A" from the elementary schools are permitted to take a modern language.

Dr. Lindsey Blayney, Professor of Germanics at Rice Institute, who contributed to the December number the article on "German Literature and Liberalized Scholarship" has been elected President of the Texas State College for Women, the third largest institution of higher learning for women in this country.

CHICAGO

At the meeting of the Society of Teachers of Romance Languages of Chicago and vicinity on November 8, Mr. Williamson

de Visme, Director of the Institute of French Education, Pennsylvania State College, gave an address on the importance of the preparation of teachers of French, in which he advocated the establishment of an *école de préparation*, similar to that at the Sorbonne, for all teachers, university as well as high school.

EDITH CAMERON

#### VERMONT NOTES

At a meeting of the Vermont group of the New England Modern Language Association held in Burlington on October 17 in connection with the State Teachers' Convention, the following officers were elected for the ensuing year: *President*, Professor Julian Moreno-Lacalle, Middlebury College; *Secretary-Treasurer*, Miss Mary E. Hutton, Bennington High School; and *Chairman of the Executive Committee*, Miss Lucy A. Barbour, Bishop Hopkins Hall.

At the morning session, Professor Frederick Tupper of the University of Vermont addressed the meeting on the subject "The Purpose of Language Study," and Professor Jean Dequaire, Dean of the Middlebury School of French, spoke on "L'Enseignement des Langues Vivantes." In the afternoon an informal discussion was held on methods of teaching, with particular regard to composition, conversation and pronunciation.

MARY E. HUTTON

#### MAINE NOTES

The Modern Language division of the Maine Teachers' Association met at the Bangor High School October 31, and was called to order at ten A.M. by the Chairman, Miss Alice N. Magoun, of the department of French, Morse High School, Bath. The principal address was given by Superintendent Maro S. Brooks of Medford, Mass., who made an unusually clear and cogent presentation of the theme "Fundamentals in the Teaching of Modern Languages." The meeting then divided into sections. In that devoted to French, which is the modern language ordinarily taught in the secondary schools of this state, the speaker was Professor François J. Kueny of the University of Maine, who spoke in an interesting way in French on the subject "How the Teacher Can Keep up the Study of French." In the Spanish section Mr. Eduardo Gómez-Durán also of the University of Maine read a comprehensive paper in Spanish about the best ways of conducting oral work. A round table discussion led by Professor A. N. Leonard of Bates College was the program for the teachers of German.

Officers for the next year were elected as follows: *Chairman* Professor Samuel F. Harms, Bates College; *Executive Committee*, Madame Beaupré, Bangor High School, Miss Louise Deasy, Deering High School, Portland, and Professor Walter French,

University of Maine; *Secretary* Professor A. N. Leonard, Bates College. The meeting next year will be held in Portland.

Dr. Walter French of Ohio State University has been appointed Assistant Professor of German at the University of Maine. He takes the place of Professor H. D. Carrington who resigned to go to the University of Arizona. Miss Frances E. Arnold of the department of Spanish, University of Maine, has returned to her work after a year's leave of absence spent for the most part in Spain. Mr. Sherman W. Brown, who took her place last year, is now teaching at the University of West Virginia.

ROY M. PETERSON

### Reviews

*VOICI LA FRANCE*—French Reader and Conversation Book.  
By MARGUERITE CLÉMENT and TERESA MACIRONE. D. C. Heath and Co. 1924. 287 pages.

This interesting collection of forty-seven, two-page essays will serve many a student and lover of France as a balance wheel because of its subject matter and the manner of treating it. One might say that the book is a collection of forty-seven pictures, portraits, of France and the French, with a sympathetic description and interpretation of each. They are, in their ensemble, a travelogue which presents aspects of Paris, and of the country, their appearance, their work, their pleasures. They are excellently chosen subjects, sane and wholesome, stressing none of the possible artificialities, touching occasionally upon the history of France, but more upon the people, their lives, their legends, customs, thoughts and temperament.

Mention might be made of the selections about the book-stalls along the Seine in Paris, the "Quai aux Fleurs" with its call "Plantez, Plantez, Mesdames!," the gardens of the Luxembourg, and the "Terrasse du Café de la Paix." The Breton village wedding, the "Foire aux Bestiaux," the shepherd "au milieu de la forêt," "En avant la farandole," all delight the reader, and the stories about the "Sandolier de Landes" and the "Horloger de Besançon" give a fair idea of the "individual" workman as he persists in France today. There is historical value in the pages on Pasteur, "L'Académie Française," "Le Pont Tournant de Caronte, Le Mont St. Michel, the old town of Le Puy, and the Château de Chenonceaux. They all show phases and facts quite unlike what is American, and the running comment points out many details which would otherwise escape even a watchful eye.

Each of the forty-seven divisions has, following the picture and the story, 1. questions as a basis for conversation on the text,

2. a vocabulary exercise, and 3. a suggestion for French Composition. There are also two maps, one of France "sous l'Ancien Régime," and one by departments. There are no notes whatsoever, all the information which is usually supplied in this way being put into an excellently arranged vocabulary of eighty-two pages. The authors state that they have used more than four thousand words of French that is "usuel ou littéraire courant," and there is only one essay which seemed to the reviewer perhaps a bit too technical, i.e. "A la Saison des Foins," p. 141. It is evident that this wide range would render impossible use of the book before the second year at least. In the arrangement of the vocabulary lists is a most ingenious and thorough system of double entry of idioms.

The pictures, excellent though they are, lack occasionally desirable clearness of detail in the reproducing. For instance, in those on pages 2, 28, 58, 110, 118, it is quite impossible to distinguish some of the objects treated in the text, a difficulty which could certainly be obviated in another edition.

The writer believes that the pronunciation of certain words which present irregularity and are perhaps new to the student might well be indicated (in phonetic script) either in the text, or in the vocabulary proper. Another suggestion is that the drill material following the stories might well be collected into a section at the end of the book, thus allowing the students, especially the more advanced ones, the feeling that they are reading a continuous narrative, not just studying a lesson.

The book shows very accurate preparation and proof-reading. The only errata the writer noticed were.

1. *Religieuse*, p. 183, 17 misspelled *religieuse*; 2. *Ave, Maris Stella*, p. 211, misspelled *Maria*; 3. "*Pardons de Bretagne*," p. 259, is used instead of "*Fetes Religieuses des Paysans*" (see p. 175); 4. "*Gardiens de Camargue*," p. 275, is used instead of "*Gardiens de Chevaux*" (see p. 157). So found in vocabulary under "*Saint*"; Omissions in Vocabulary:

1. *Le soc* (p. 128, l. 7); 2. *la grasse argile* (p. 135, l. 9); 3. *le carter* (p. 128 l. 7).

Sure'y such words should be given when such as *pipe*, *sombre*, and *artiste* are included.

In conclusion, I must again pay tribute to the excellent choice of subjects for these little essays for they show the heart of France. "Voici—véritablement—la France!"

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JOSEPHINE T. ALLIN

LA ROBE ROUGE, by EUGÈNE BRIEUX, edited with an Introduction, Notes and Vocabulary by LÉOPOLD CARDON, Henry Holt & Co., 1924. XXXIV+245.

M. Cardon's purpose in editing the play is stated by him in the preface as follows: "Notre but a été de présenter aux élèves

américains l'œuvre maîtresse de l'auteur contemporain le plus représentatif du théâtre social en France."

The Introduction, written entirely in French, consists of three parts: (1) an interesting sketch, by M. Cardon, of the author and his works, (2) quotations from M. Brieux regarding his dramatic ideas, (3) selections from leading French critics dealing with M. Brieux and his theater.

The text is well printed. The first page with its two typographical errors (*ue* for *une*, and *mauléon* for *Mauléon*) is not representative in this respect of the remainder of the book. The vocabulary as a whole is well done, although one may question the advisability of giving no definition for many of the words, and saying merely *See Notes*, with no page references for such notes.

The critical notes at the back of the book are well chosen. Especially valuable for the proper understanding of the play are the first three pages of notes which explain the political divisions of France, and the various courts and court officers mentioned in the piece. Some criticism may be directed at the English equivalents given to define certain French expressions. The following cases might be noted: (P. 197, 12, 14) *il faut aller au-devant, you've got to run over it*. What does the English mean here? The first definition in the note is better, *you must help yourself*; (P. 201, 32, 14) *D'où sort-il? Where does he get off?* Wouldn't it be better to say *Where does he come (spring) from?*; (P. 201, 34, 17) *votre mot*. Why use *wise-crack* here? (P. 202, 38, 7) *il y en a d'obscurs, they are magistrates who make no display of zeal*. The literal translation would be better; (P. 202, 40, 23) *du cru*. The English equivalents *raw* or *native* might be helpful; (P. 202, 40, 25) *des non-valeurs*. The addition of the literal translation *worthless notes* would help bring out the meaning; (P. 202, 41, 16) *Je n'ai pas l'habitude des détours, no willy-nilly about me*. Is *willy-nilly* the term to use here? Rather, *I haven't the habit of beating about the bush*; (P. 206, 88, 18) *Il ne tient qu'à vous*. Why use the slang *it's up to you* to instead of *it depends only on you to?* (P. 210, 132, 7) *bien pensant well fixed*. *Well fixed* ordinarily refers to finances; better, *a right-thinking man*; (P. 210, 144, 14) *Je vous dis cela pour badiner, I am only spoofing*. Why not simply *joking*?

Taken altogether, the edition is a good one, and M. Cardon has rendered a valuable service to the teachers of modern French drama by making this fine play more available to American students.

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D. H. CARNAHAN

CONTEURS FRANÇAIS D' AUJOURD'HUI. Edited with Notes, Literary Exercises and Vocabulary by RÉGIS MICHAUD, D. C. Heath, 1923. 182 pp. and vocabulary.

Teachers of French in America are indeed indebted to Prof. Régis Michaud for his new book. Most of our advanced students

in Romance Languages, while knowing quite thoroughly all of the authors of the classical periods, have only a meagre knowledge of many of the best writers of today in contemporary French literature. Prof. Michaud in his book introduces to us some of these authors. The selection is limited, naturally, but those we meet seem to be chosen for the style and the school they represent.

There are eight in all, MM. Boylesve, Bergerat, Paul Margueritte, Mirbeau, Pierre Mille, F. de Miomandre, Frapié and Barbusse. The choice of stories is representative. One of the most interesting features of this book is the instructive history of the French *conte* which appears at the beginning of the volume. This is followed by a definition of the word *conte*, submitted by six of the authors represented, to which each adds his autograph. It is interesting to compare these definitions. The stories are classed by authors, each section being preceded by a short, in fact too short, account of the life and works of the *conteur*. There is also a photograph of seven of them (M. Bergerat's is missing). The notes which follow the texts are adequate for, and helpful to an advanced student. If the teacher is not pressed for time he will find also at the back an excellent list of exercises both in French and English which may be put to a very practical use. Most teachers, however, may prefer to prepare their own questions. The next most interesting feature of this book and one quite new, is the model given for the "explication de texte."

This "explication de texte" forms an integral part of a French student's educational training. Without doubt it will be a great assistance in the literary appreciation of each story. An analysis, based on the model, is given of one story from each author and these analyses are to be developed in class and to be used again as models for making an analysis of each of the other stories. The few suggestions for quizzes, while good, will be of no special interest to the teacher. There is a vocabulary.

ERIC A. DAWSON

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*CONTES DES PROVINCES*. Edited with Exercises and Vocabulary by SUZANNE ROTH. American Book Co. 1924. 312 pp.

There is no more significant note in the recently edited Romance text books than the emphasis placed upon map-study, upon the geography of each country in its larger sense of industrial and social conditions, of the customs and mental attitudes of its people. When such study is not mere dry bones but attractively presented, as it is in Suzanne Roth's "Contes des Provinces," it fills a long felt want in the minds of teachers.

In eighteen short stories carefully selected from such literary masters as René Bazin, Frédéric Mistral, Jean Aicard and others, Miss Roth has given us a vivid picture of typical French life in



the various provinces. Viewed merely as a reading text for elementary classes, the book has genuine charm. But this, in the mind of the reviewer, is its least value. We have a bewildering number of mere readers—too many, perhaps. A thoughtful perusal of the *Table des Matières* is conclusive that the purpose of the editor is far deeper than the preparation of a reader—a mere aid in the acquisition of French words and grammatical forms.

Here is a careful study of the life of the sensitive French peasant under southern and under northern skies, of the excitement of his market days and the peculiar attractiveness of his *fêtes*. Each story illustrates some new quality of character, his unswerving honesty in the midst of deepest poverty, his intense love of country, his pathetic struggle against bitter sorrows and sometimes dire calamities, as in the Alpine regions of Savoie.

At the head of each *conte* is the ancient coat of arms of the province studied and a condensed paragraph of geographical and historical data,—excellent material both for dictation and memory work. Used thus as the basis for an intensive study of France and her thirty-three ancient provinces, the "Contes des Provinces" is unique.

The questionnaire and exercises occupy sixty-five pages. The former is too long; 120 questions on a single eight-page story are impracticable for classroom use. Many teachers would prefer that the questions were omitted altogether and the student required to formulate his own. This would give more time for the exercises, for which too great praise can scarcely be expressed. For variety, for clear, concise and yet attractive presentation of the fundamentals of the language, they are almost unequalled. A noteworthy feature of each set of exercises is a question on phonetic drill limited to two sounds as they recur in the text.

To her task as editor, Miss Roth has brought that rich experience gained in other texts, particularly the "Petits Contes de France" edited in collaboration with Méras. This last, however, is undoubtedly her best work. In fact, so skilfully is it edited that the reviewer finds some difficulty in pointing out errors or omissions. One might wish the vocabulary contained an elucidation of such expressions as *l'en Jaumeton*, *l'en Sazou*, page 29 l. 10; *taper dans la main*, p. 64 l. 17 and *coche à nourrice*, p. 66. l. 15.

There are occasional typographical errors such as p. 109 *renomméede* for *renommée de*, p. 124 l. 11 *il sont* for *ils sont*; p. 125, l. 6 *se tourant* for *se tournant*; p. 167, l. 16 *ensens* for *encens*.

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**Books Received**

## FRENCH

CARNAHAN, DAVID HOBART, *Alternate French Review Grammar and Composition Book*. With everyday idiom drill and conversational practice. D. C. Heath and Co. 1924. 167 pp. \$1.28.

French texts dealing with various phases of school life serve as the basis for a review of the essentials of grammar following the method employed in Professor Carnahan's "Short French Review Grammar." The book is suitable for use in second year in college or in third year of high school.

CLAVEL, MARCEL, *Terres et Gens de France*. Choix de Récits caractéristiques des principales régions françaises. Henry Holt. 1924. 337 pp.

Bordeaux, Daudet, Flaubert, Le Braz, Bazin, George Sand, Loti, Zola, Lichtenberger, and other writers whose names are less familiar, are drawn upon to present "une sorte de géographie pittoresque et morale de la patrie française." The book will be read with interest in second-year college or in third-year high school classes.

HACKER, E. F., *Introduction to French Pronunciation*. Privately printed by the author, at Ohio State University, Columbus, Ohio. 1924. \$.30.

Reprinted from the author's "A French Grammar," mentioned in the December number.

KNICKERBOCKER, WILLIAM E., *French Composition and Grammar Drill*. D. Appleton, New York. 1924. 164 pp.

Each lesson consists of four parts, namely, study of grammar and vocabulary; a connected passage for translation from English to French; exercises for oral translation; and disconnected sentences for translation from English to French. This book differs from most composition books in basing grammar review upon the study of forms and rules of grammar rather than upon a French text.

KURZ, HARRY, *Lectures pour Tous*. Livre de Lectures Elémentaires. The Century Co. 1924. 248 pp.

An elementary reading text with many new features. Pronunciation exercises occur at frequent intervals. The French text covers a wide variety of subjects and is certain to prove interesting

to younger pupils. The exercises are particularly ingenious in their suggestions for free composition.

ROSTAND, EDMOND, *Les Romanesques*. Comédie en trois actes en vers. Edited with Preface, Introduction and Notes by HENRY LEDAUM. Vocabulary by NOËLIA DUBRULE. Ginn and Co. 1924. 135 pp.

A reprint of the edition of 1903, with the addition of a vocabulary. There is no discussion in the Introduction of Rostand's work after 1901, and his death is not mentioned.

SCHWARZ, H. STANLEY, *An Outline History of French Literature*. Alfred A. Knopf. 1924. 173 pp.

An attempt to present French literature in its briefest possible form. We find here a few biographical facts for each author, a list of his principal works, and the most important bibliographical references. Limitations of space do not permit the author to discuss either individual works or literary movements.

#### SPANISH

HENDRIX, WILLIAM SAMUEL, *Some Native Comic Types in the Early Spanish Drama*. The Ohio State University Bulletin, Vol. I, No. 3. 1924. 113 pp.

A study of the cleric, foreign and dialectal types and other comic figures, and the chief comic devices found in sixteenth-century Spanish plays.

#### ITALIAN

FUCINI, *Novelle e Poesie*. Edited by HENRY FURST. University of Chicago Press. 1924. 171 pp.

Four tales from *Le veglie di Neri*, six from *All'aria aperta*, and selections from *Napoli a occhio nudo* and *Cento sonetti*.